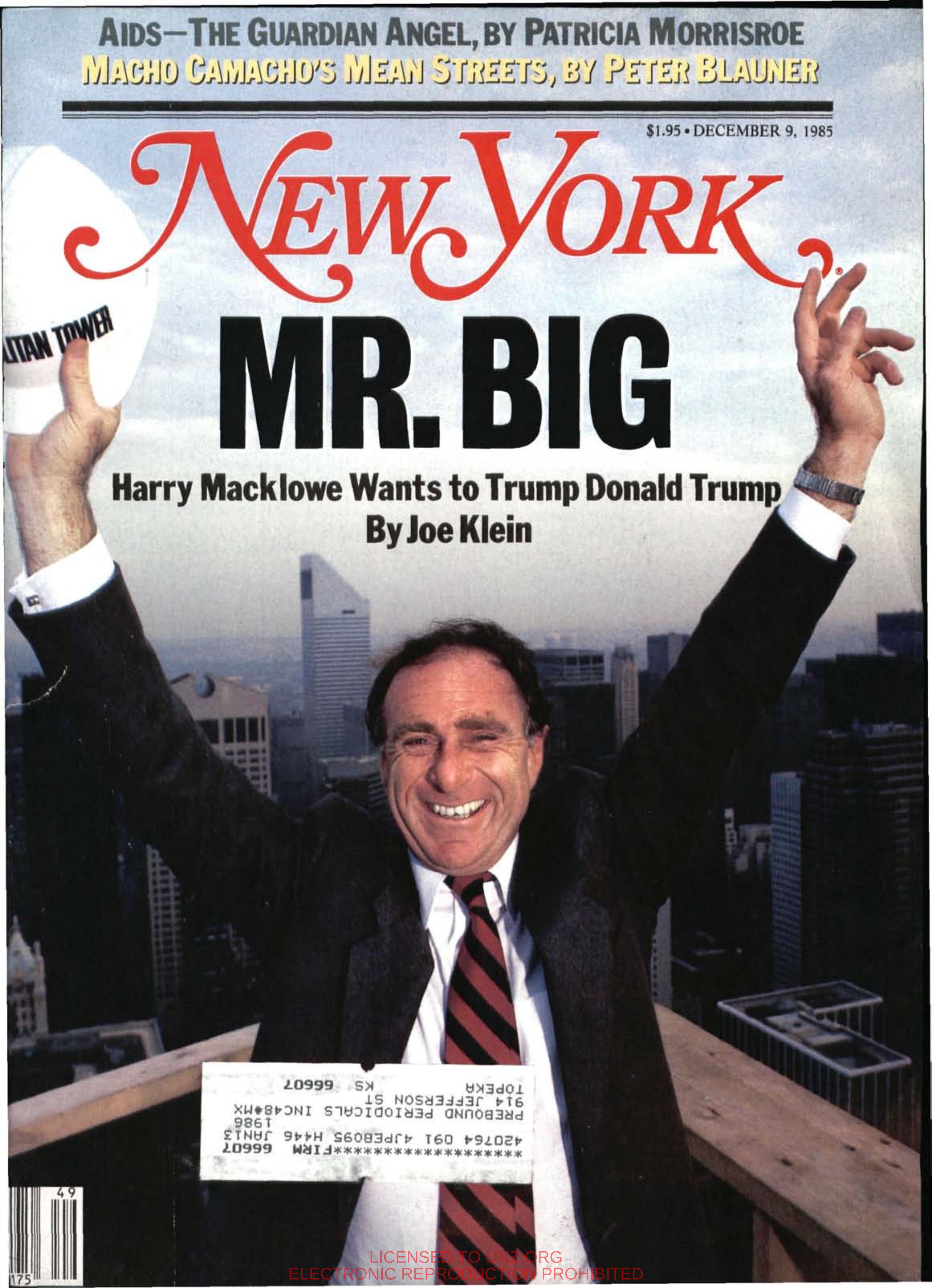
AIDS—THE GUARDIAN ANGEL, BY PATRICIA MORRISROE

MACHO CAMACHO'S MEAN STREETS, BY PETER BLAUNER

$1.95 • DECEMBER 9, 1985

NEW YORK



MR. BIG

Harry Macklowe Wants to Trump Donald Trump

By Joe Klein

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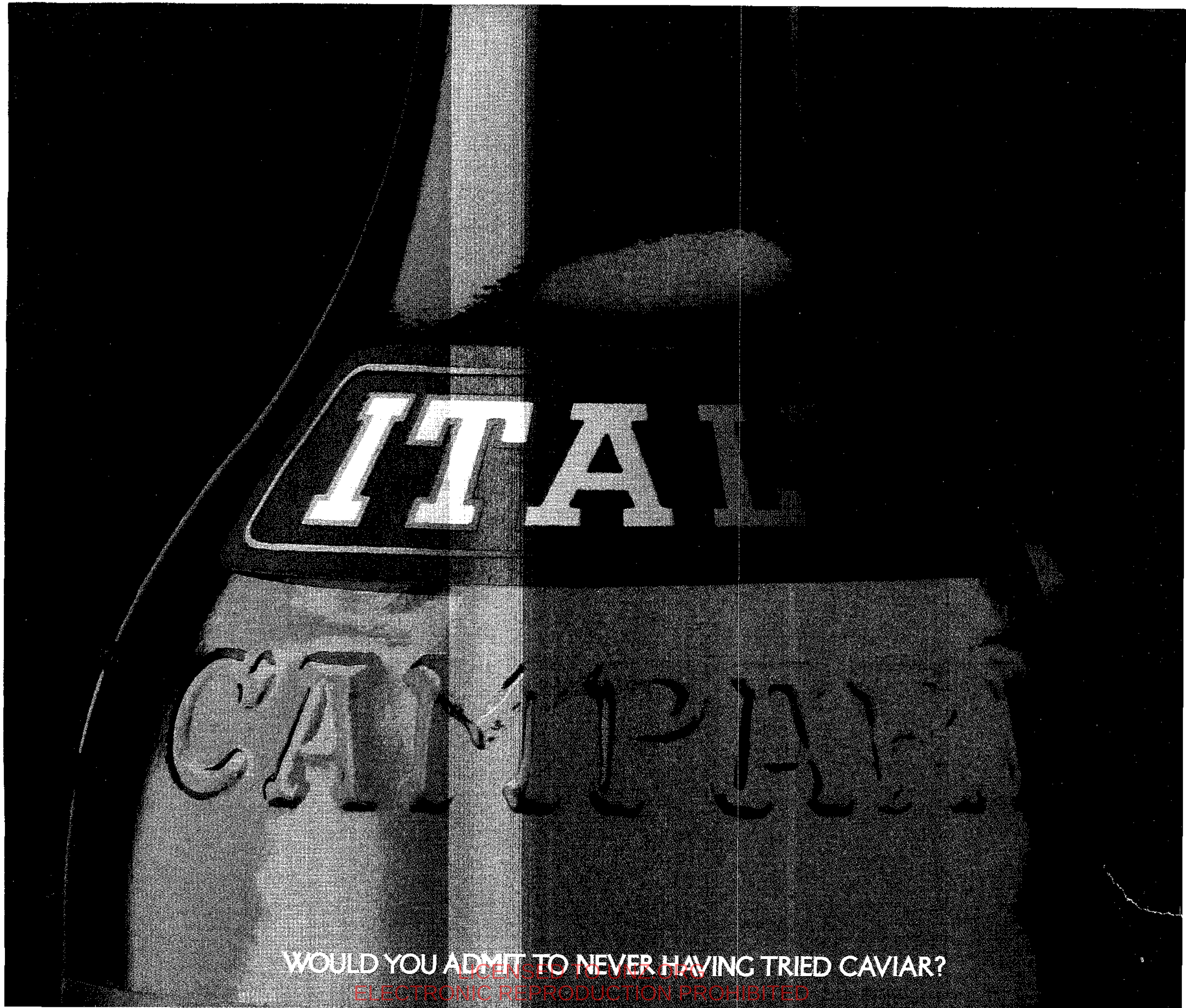
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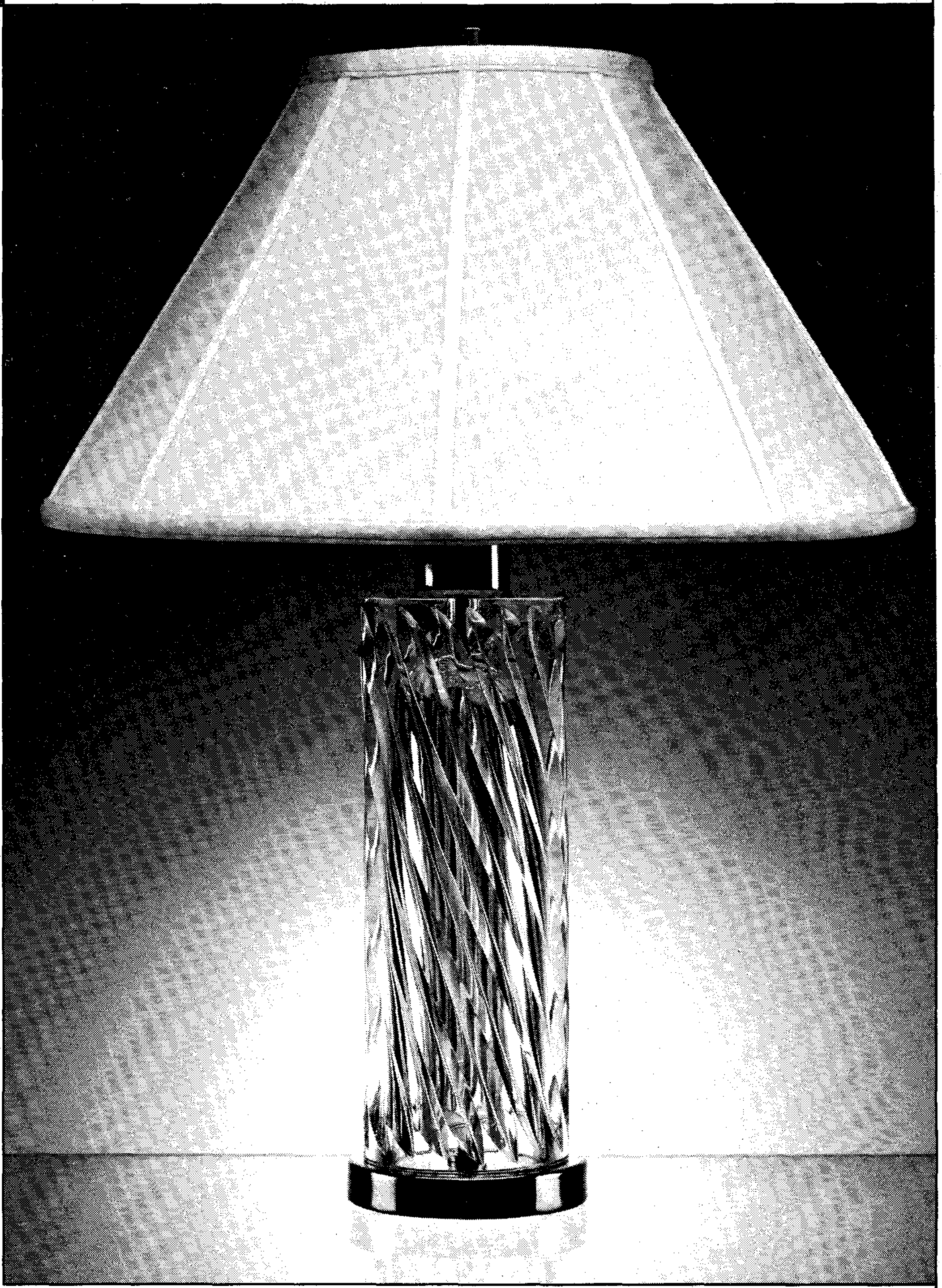

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BY PATRICIA MORRISROE

In the past two years, Jerry Cirasuolo has taken care of 27 people, most of whom have died in his arms. Cirasuolo, 45, is a home-care attendant for AIDS patients. He takes only those who are seriously ill—usually they've had several hospital stays and want to die at home. "People tell me, 'You must be a saint to do this type of work,' " he says. "But if not me, then who?"

52 Mr. Big

BY JOE KLEIN

Developer Harry Macklowe, 48, spent much of his career toiling in relative obscurity. Until last January, when he tried to knock down four buildings on West 44th Street in the middle of the night—without a permit. Macklowe is by turns sophisticated and profane. Now he's hoping that his newest project, Metropolitan Tower, a black glass sheath rising just east of Carnegie Hall, will be the glamorous building of the 1980s and that it will make his name as a developer with a strong visual sense. And that maybe, if Metropolitan Tower succeeds, everybody will let Harry Macklowe forget about West 44th Street.

62 Macho Camacho's Mean Streets

BY PETER BLAUNER

Hector "Macho" Camacho is flamboyant when he's fighting, and even more flamboyant when he's not. Camacho, who fought his way out of Spanish Harlem, could be one of the greatest fighters of all time—or he could throw it all away. "A lot of guys end up broke because somebody squandered all their money," he says. "But if I lose it all, I wanna know that *I* was the one who squandered it."

78 Gotta Dance

BY WENDY GOODMAN AND VALARIE EBEIER

These festive times of dining and dancing—especially dancing—call for all the finery New Yorkers can muster. They're wearing suits to be seen in, dresses to have fun in, sweaters to make a grand entrance in—clothes that make an impact. Here are party dresses with the sparkle of sequins and the flash of satin, jewels both real and *faux,* new variations on the tuxedo theme—and five couples with all the right moves.

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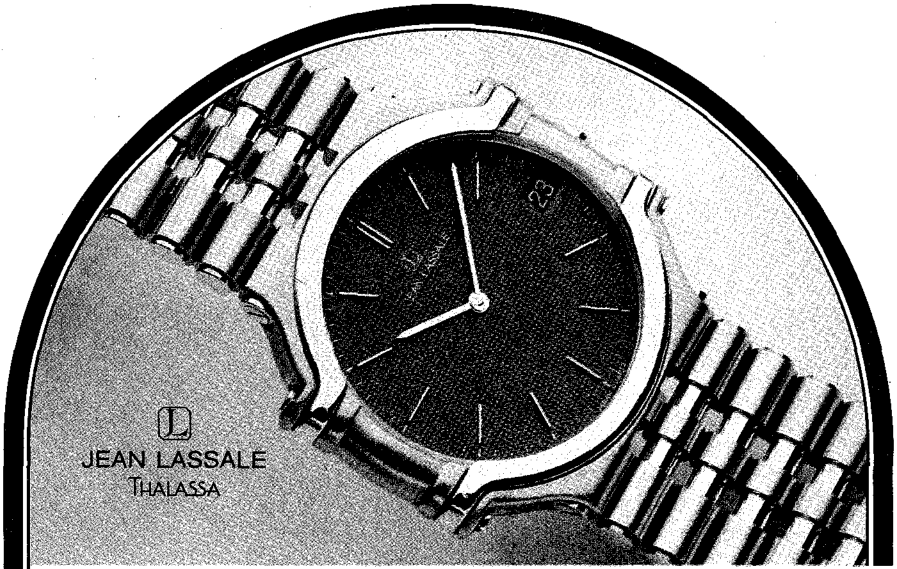

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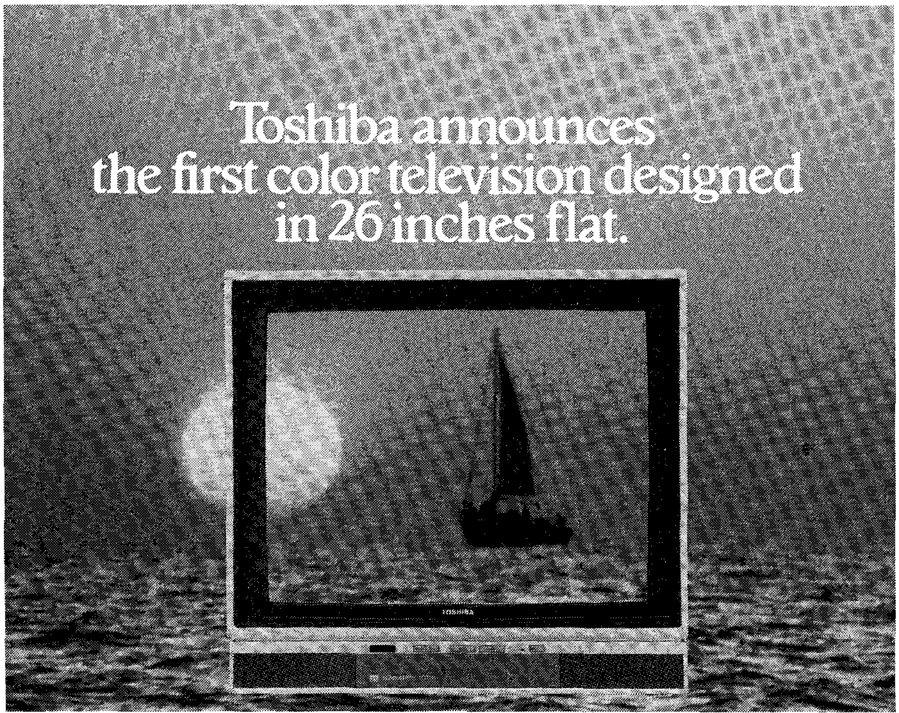

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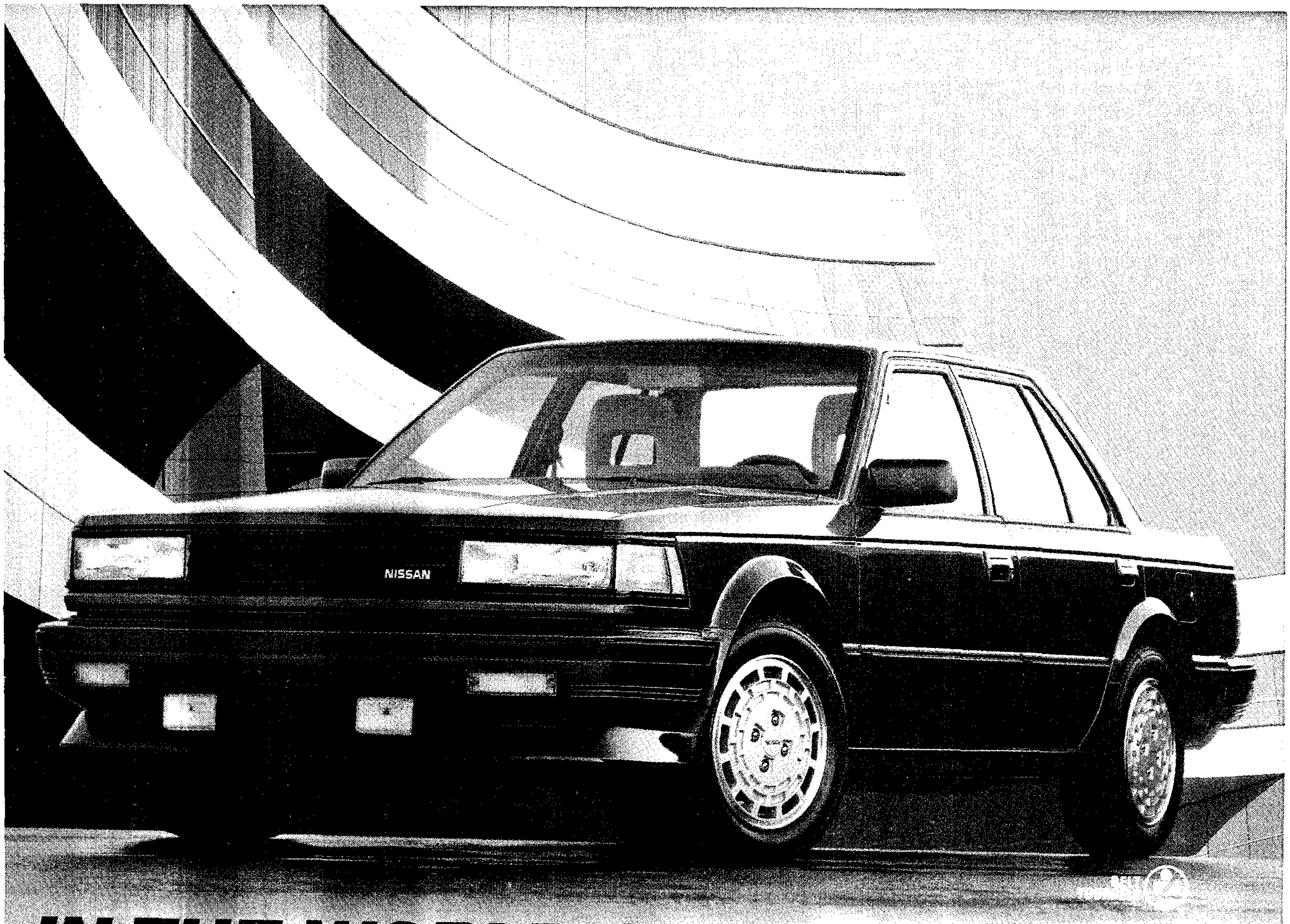

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LETTERS

The Big Payoff

As Nicholas Pileggi notes in "The New Corruption" [November 11], corruption does exist in New York City. It exists worldwide and probably always will. What distinguishes New York is its determination to fight. This city has an active Department of Investigation, the only one of its kind in the United States, and it has a mayor who will not tolerate corruption. New York is the only city that investigates itself.

What a disappointment, then, to find our efforts damned with faint praise. It is unfortunate that because we fight corruption aggressively, make solid cases, and publicize the results, the convoluted message is that corruption is flourishing. This administration has sought to educate the city's work force and the public about the costs of corruption. So we were most encouraged by Pileggi's interest in our work. But he has deflected attention from the significant progress we've made in the fight against corruption.

Patrick W. McGinley
Commissioner
Department of Investigation
Manhattan

In "The New Corruption," Mayor Koch proudly states, "We have issued an executive order that says city employees have an obligation to report dishonest workers. And, instead of burying every arrest and dismissal, no matter how unpleasant, we have publicized the wrongdoers." But how is the executive order being enforced, to whom does it apply, and what is the real "message" being given? No attempt is made to enforce its provisions on the executive level, where it would do the most good. Until the law is applied equally, most government workers will view it with suspicion, and it will only deter those who otherwise might report wrongdoing.

What about the city's Whistle-blower Law? When I reported wrongdoing, in addition to being shot, having a friend murdered, and being moved from my home at the request of the DOI, I was illegally transferred to another job (which required me to purchase a second car), lost 71 days of annual leave valued at $11,000, and was docked for more than $2,000 because I had no annual leave time to cover my summer vacation. The message to whistle-blowers is much like

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

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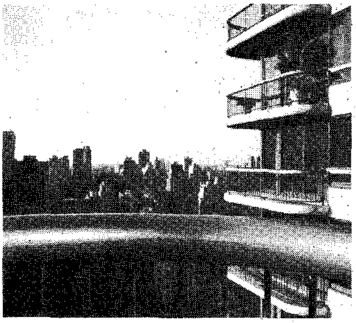

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the now famous *Daily News* headline DROP DEAD.

Stuart Koslov
Brooklyn

AS THE ATTORNEY WHO REPRESENTED electrical inspector Stephen Harasti in the so-called Ampscam investigation, I read "The New Corruption" with interest. The article describes the "unprecedented" federal-city task-force approach to the prosecution of city inspectors in the "supposedly tougher federal courts," and reports that of the seven inspectors convicted, three were placed on probation and none of the others was jailed for more than six months. "What happened?" asks Pileggi.

What happened is that the federal judges were not awed by the task-force approach, under which city employees normally charged in the state courts were instead prosecuted under federal laws, laws intended to cover more egregious conduct. That the federal judges who presided did not lose their sense of proportion and impose Draconian sentences is understandable and commendable.

Frank Brenner
Manhattan

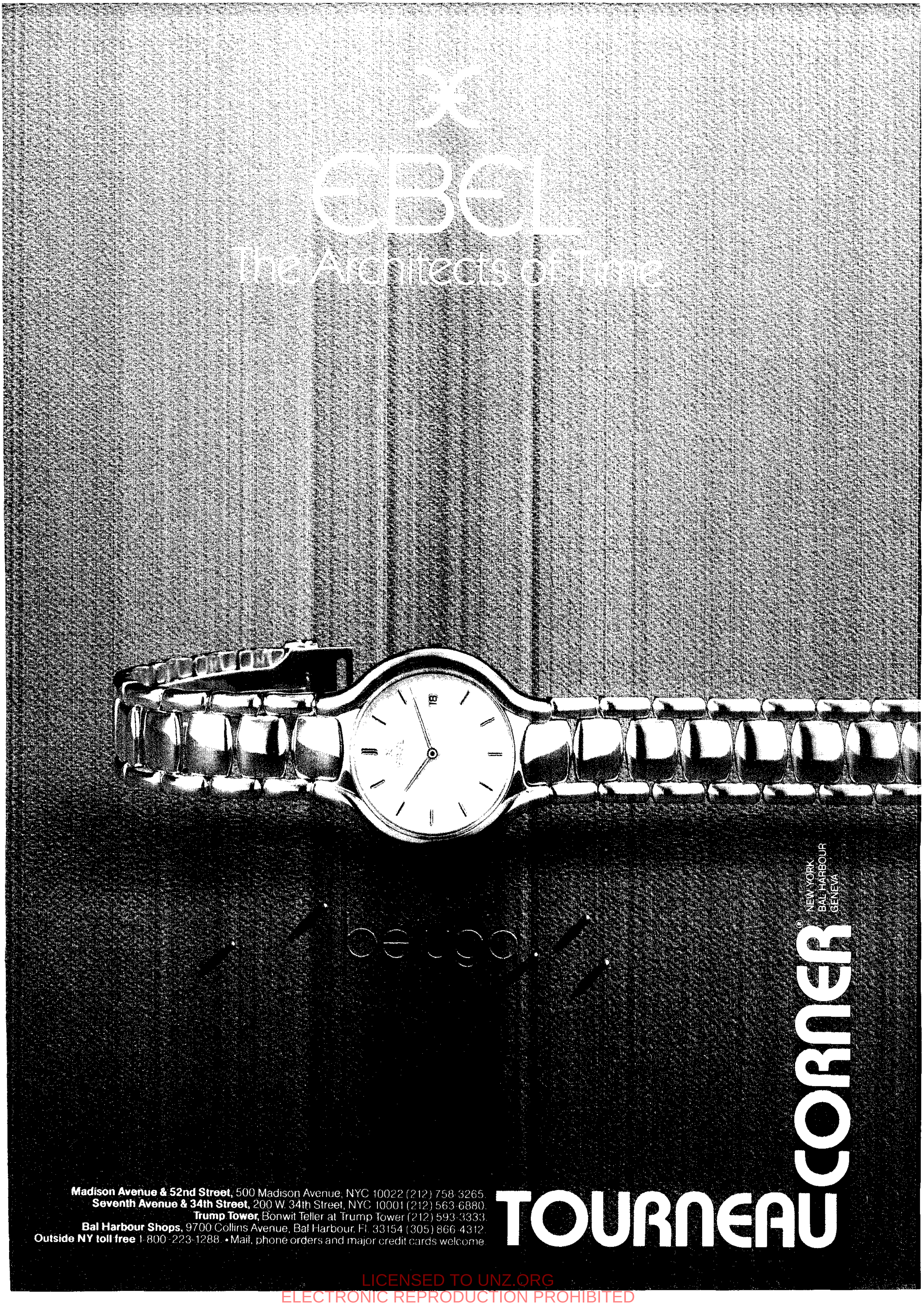
NICHOLAS PILEGGI CHARACTERIZES SANItation workers as "routinely" expecting to be paid by citizens for removing bulk items from curbside refuse. This allegation is without fact and severely tarnishes the reputation of a force of valuable and productive civil servants.

True, in such a large system there are always those who choose to violate established departmental regulations by seeking illegal gratuities. When such employees are reported to us, the incidents are fully investigated. If found guilty at an administrative hearing, the worker is dismissed. Such an instance occurred only last month, when five sanitation workers caught soliciting and receiving money were fired. The department encourages any citizen who is approached by a sanitation worker seeking such payments to report the incident immediately to our inspector general's office at 566-5632. Pileggi's article maligned thousands of Sanitation Department employees. They deserve an apology.

Norman Steisel
Commissioner, Department of Sanitation
Manhattan

Nicholas Pileggi replies: My article very clearly said that an overwhelming number of the city's 200,000 employees are honest. My lid is off to those sanitation workers who have never taken $2 from a building superintendent.

NICHOLAS PILEGGI'S REFERENCE TO TYPists at the Department of Buildings open-



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ly soliciting money is outrageously bad reporting. Had Pileggi bothered to inquire, he would have found that the desk was that of a public stenographer who is not a city employee. In fact, the stenographer rents space from the city to perform typing and notary-public services, and charges a fee to applicants. This long-standing and useful service helps to ensure that documents are presented in the required format at application windows.

Nevertheless, since even the best of practices can be misrepresented, a sign will be posted stating that the stenographer is not a city employee, and jars or dishes will not be permitted as a receptacle for payments.

Charles M. Smith Jr.
Commissioner, Department of Buildings
Manhattan

Nicholas Pileggi replies: The commissioner's official policy of allowing outside public stenographers to work in city offices and solicit money without identifying themselves in any way as non-city employees only further blurs an already difficult situation. Just who these "public stenographers" are and how they got to use the Department of Buildings' offices might make an interesting story in itself.

A Magazine by Any Other Name

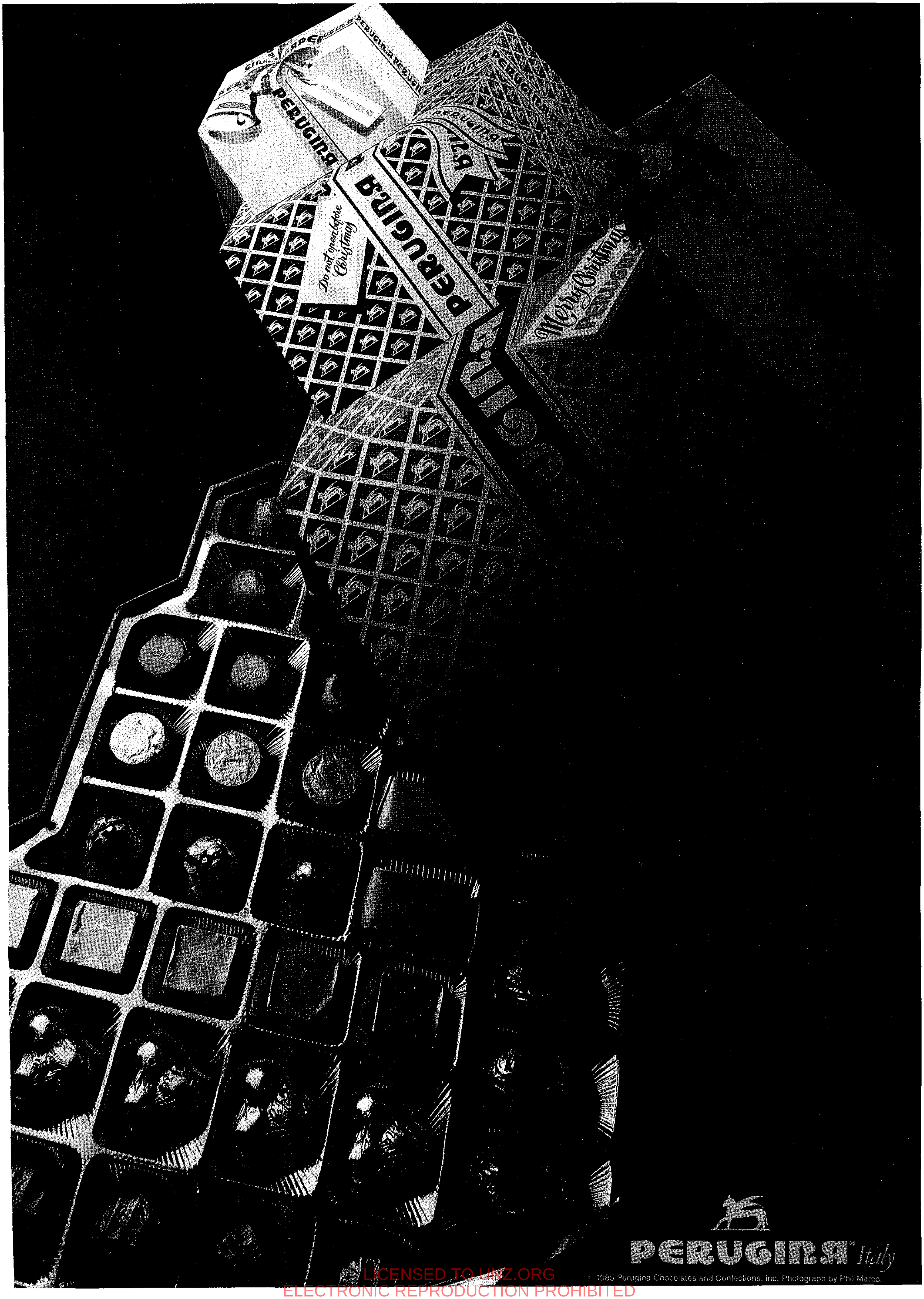
TIME WAS WHEN A MAGAZINE WAS A magazine and a perfumery was a perfumery. Now, it seems, we have reached that pinnacle in human evolution at which we can actually smell what we read. The other day, while I was pleasantly taking umbrage at something John Simon wrote, my wife sniffed the air and asked me if there wasn't another periodical I might enjoy. Carried to its furthest extreme, your current penchant for running sensory advertisements could mean that in the future we will be asked to lick the page in order to sample the taste of Cointreau, to run our fingers along an advertisement in order to experience the feel of a Hy Fishman fur, or even to shake hands with a lifelike 3-D replica of Leona Helmsley. (She wouldn't put up with a publication that smelled like a French bordello. Why should you?) No offense, but I think your magazine stinks.

Lawrence S. Wallberg
Manhattan

Doctor's Orders

THROUGH THE YEARS, I HAVE SEEN MANY letters attacking John Simon. After reading four reviews of *The Iceman Cometh,* I went to see the play. Only Simon called it right ["Theater: The Sandman Cometh," October 14]—once again. He is a brilliant, very knowledgeable critic, and his occasional furies are justified. Take good care of him, pay him well, and see that he gets to his doctor annually for a physical.

Milton D. Fox
Westfield, N.J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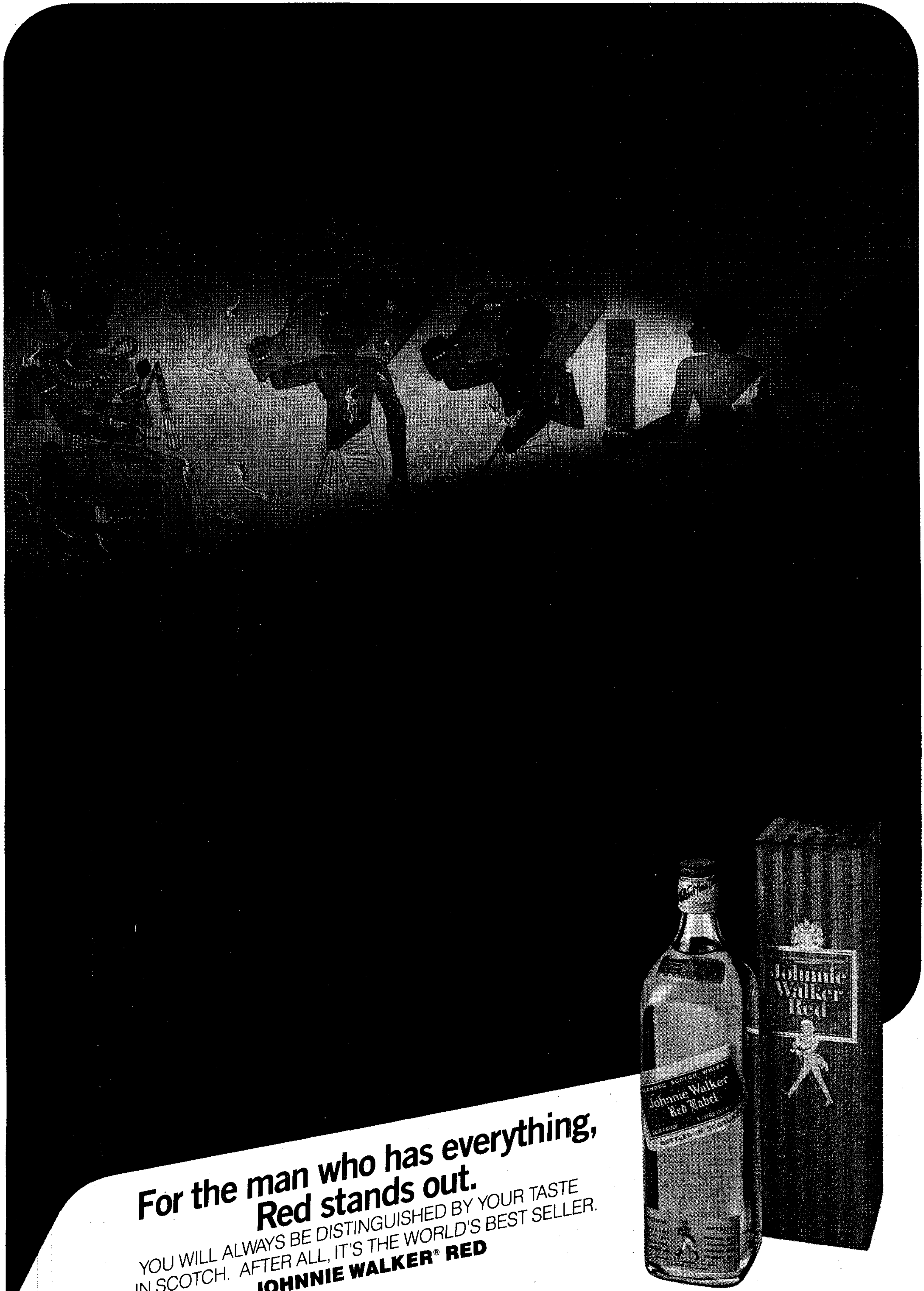
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

NEW-LOOK NEWS...SYMBOLIC LOSS...ABC'S UNHAPPY NEIGHBORS...WAITING FOR EDDIE

CHANNEL 2 GOES FOR THE MIAMI LOOK

Expect a faster-paced newscast on Channel 2 after the station's new news director, Steve Wasserman, is brought onboard this week to bolster the station's lagging ratings. That's the look the 33-year-old Wasserman gave his current news show at the Post-Newsweek-owned WPLG in Miami, where he managed to overtake a competing six-o'clock news show that had been number one in Miami for almost 35 years.

Miami *Herald* TV critic Steve Sonsky says Wasserman's show makes New York newscasts look slow: "It's highly produced, slick 'info-tainment.' But it also has a really solid group of reporters." The only negative thing Miami critics have had to say about Wasserman's programs is that his fast-paced packaging often distracts from his news operation's solid journalism.

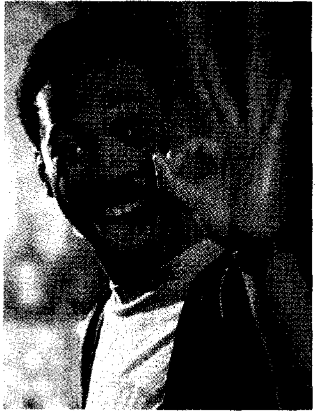
SOME BIG LOTS ARE WORTH LOTS LESS

Some of Manhattan's most attractive real estate has lost a lot of market value overnight because of the November 29 expiration of 421-a state tax abatements. Housing developers will now have to shoulder the full tax load, lessening their ability to pay top dollar for land. Chaim Katzap, a land-assemblage expert, says one site, at Lexington and 93rd Street, that might have commanded $7 million to $8 million under 421-a would now sell for only $5 million. And a site on First Avenue at 90th that could have sold for $5-million would now go for only $2 million to $3 million.

COP SEQUEL: DON'T HOLD YOUR BREATH

Former Paramount production chief Don Simpson and his partner, Jerry Bruckheimer, have just received the second draft of the script for *Beverly Hills Cop II* from writer Dan Jenkins and screenwriter Bud Shrake and are hoping *this* draft will persuade Eddie Murphy to make the sequel to the $250-million-grossing movie.

But they better not hold their breath. One of Murphy's managers, Bob Wachs, says Murphy has to shoot more videos for his current album and shoot his next film, *The Golden Child*, and may do a new music or comedy album, and perhaps even a new concert movie, before he's ready to play Axel Foley again. "I wouldn't be surprised if this thing doesn't go through five drafts," Wachs says. "I have told Don and Jerry to make the script nothing short of great. 'Cause we don't deal in sequels, we deal in great movies."



MURPHY

THE DEMOCRATS DUMP THE DONKEY

The Democratic National Committee is about to retire the donkey as the official symbol of the party, replacing it with a new logo designed by Hollywood's Saul Bass, creator of logos for AT&T, Warner Communications, and United Air Lines.

The new logo, still under wraps, is the brainchild of John Florescu, the committee's new director of communications. Florescu worked with DNC chairman Paul Kirk, a longtime Ted Kennedy adviser, on the 1980 presidential campaign. Before coming to the committee four months ago, he produced the *Great Confrontations at the Oxford Union* series for PBS.

"We want to put a new face on the party," Florescu says. "It's always useful for a party to have a symbol that the public can recognize, particularly at a time when its image is one of division and fractiousness."

Florescu says this isn't so much a case of the committee retiring the donkey as the donkey retiring itself. "The donkey hasn't been used for the last few years," he says. "Besides, in searching through the party archives, we discovered that the donkey was never officially adopted as a symbol in the first place."

THE DONKEY'S LAST CONVENTION?

ABC'S DISH OF DISCONTENT

Donald Trump's proposed "Television City" isn't the only TV center on the Upper West Side angering community groups. Representatives of the West 67th Street Committee have been meeting with ABC about a bunch of complaints. Among their targets: a new ABC satellite earth station that some fear may cause miscarriages and birth defects, and the *Good Morning America* limousines that block traffic along West 67th Street.

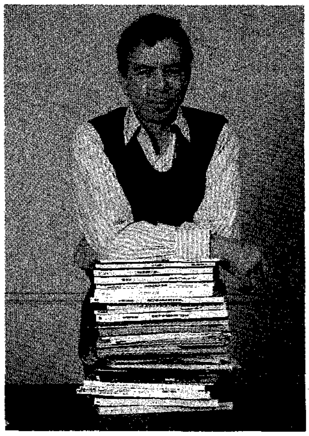
"On October 8, I wrote a formal letter asking ABC to assure the community that the satellite dish doesn't constitute a threat to the immediate neighborhood," says lawyer Victor Kovner, a West 67th Street Committee member. "It's almost two months later, and I still haven't gotten a response. ABC behaves as if they are above the law."

ABC corporate vice-presi-

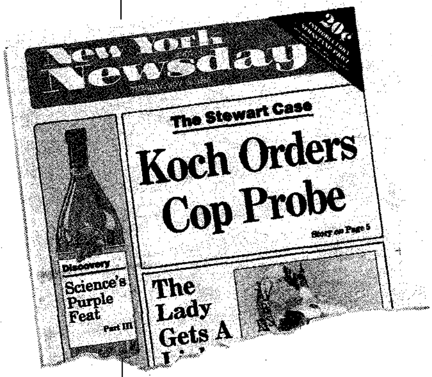
WEST SIDE FLAP

Photographs: top, Phototeque; center, Joe Traver/Gamma-Liaison.

A *NEW YORKER* BOOK...VALENZA TRIES AGAIN...HIRSCHFELD'S MALL...*NEWSDAY'S* HAMILL



NEWHOUSE



New York Newsday 20¢

The Stewart Case

Koch Orders Cop Probe

Story on Page 5

Discovery Science's Purple Feat Part III

The Lady Gets A

A NEW COLUMNIST

VALENZA

dent Julie Hoover, who has been negotiating with the West 67th Street Committee, says that the satellite station "is not a hazard. There are stations like that all over the city."

What of Kovner's general claim about ABC's arrogance? Says Hoover, "I don't feel that comment reflects the way the neighborhood feels about us."

……

THE LEGACY OF THE PALACE

The man who once ran the most expensive restaurant in New York is going back into business. Frank Valenza, who operated the Palace from 1975 to 1981 (when his corporation was convicted of failure to pay state sales taxes), is opening an Italian restaurant on East 58th Street, only a couple of blocks from where the Palace once stood.

On December 16, Valenza will open Buona Tavola, a 50-seat establishment where the onetime millionaire playboy promises to show off everything he has learned from visits to restaurants in Sicily and Northern Italy. Buona Tavola's $55 prix fixe menu will be only $5 *more* than the $50 prix fixe menu Valenza's Palace offered back in 1975, and $95 *less* than his last $150 menu there.

D'AMATO'S LETTER TO A PAESAN'

Guess who got a fund-raising letter from Alfonse D'Amato last week inviting him to become a member of the New York State Republican Party. None other than the head of the New York State Democratic Party, Mario M. Cuomo.

The letter was addressed to "Mario Cuomo" at 162 Washington Street, Albany, where he worked as secretary of state. "I am writing to tell you about a special club to which I belong," the letter read. "Many of your friends have joined. So have many of your neighbors. May I serve as your personal sponsor?"

Cuomo promptly sent the letter back to D'Amato, but not before annotating it. After a line in which D'Amato says he is "looking for people with a strong commitment to the principles that have returned to America her strength, confidence and prosperity," Cuomo wrote, "I thought you wanted Republicans."

……

A CUT-RATE 'MALL' FOR MANHATTAN

Real-estate developer Abe Hirschfeld wants to open a 500,000-square-foot factory-outlet shopping mall in Manhattan to attract New Yorkers who now go across the Hudson to Secaucus to buy clothes at discount prices.

Hirschfeld has made a deal with Belz Enterprises, a Memphis, Tennessee, firm than runs discount shopping malls around the country. If he gets approval from the City Planning Commission, Hirschfeld will start converting a former refrigerated warehouse on Tenth Avenue between 16th and 17th Streets to house the project. He plans to open the nine-level mall in early 1987.

……

INSIDE THE *NEW YORKER* TAKEOVER

Arbor House has signed writer Gigi Mahon to write a behind-the-scenes book about Si Newhouse's takeover of *The New Yorker*—even though Mahon may not be able to talk to the publicity-shy publishing magnate. At least one other publisher turned down Mahon's proposal for fear she wouldn't be able to deliver the real story without Newhouse's cooperation.

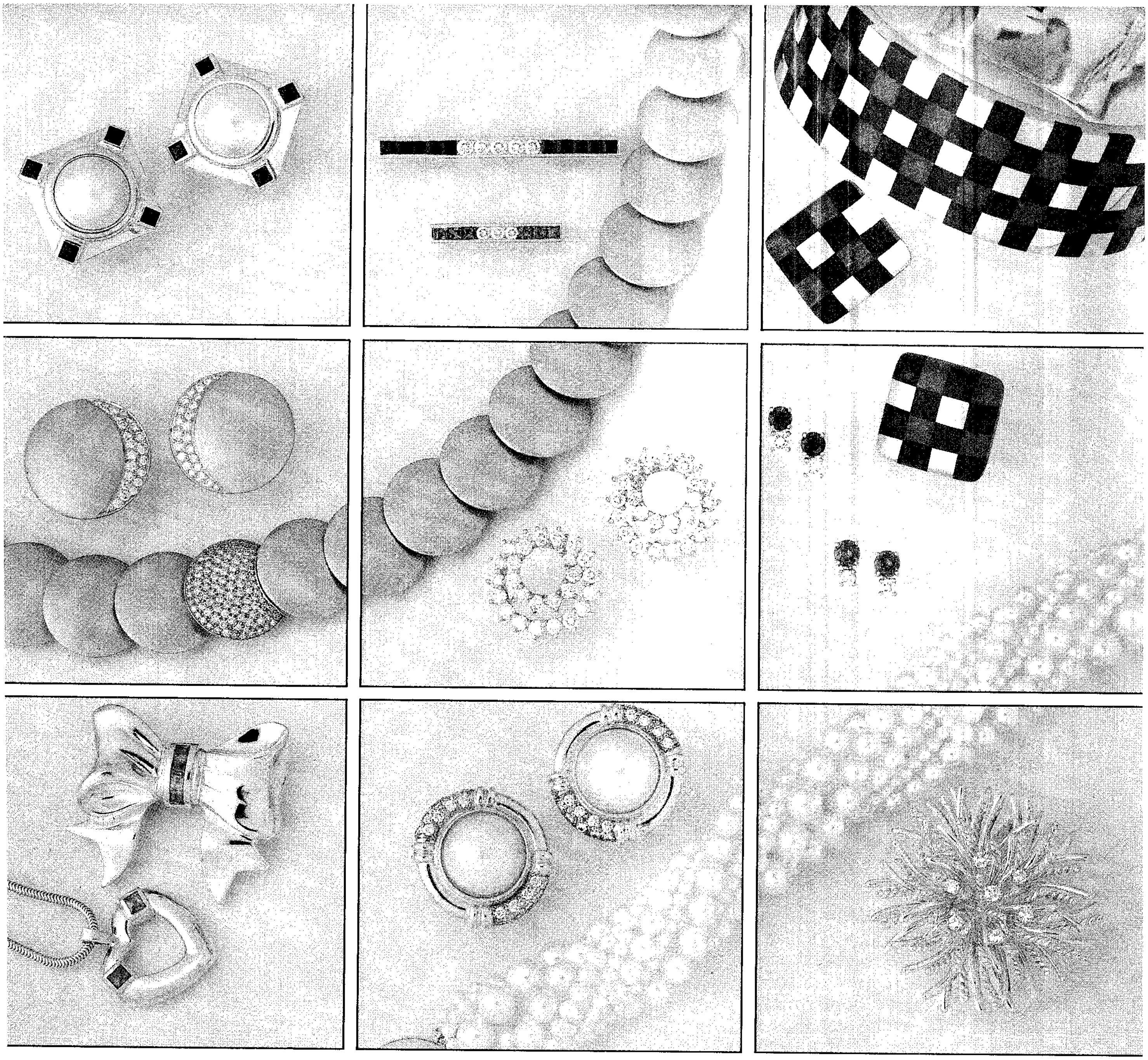
Mahon, who for eight years was an editor at *Barron's Weekly*, concedes that *The New Yorker's* new owner "is still the wild card" in her plans. Nevertheless, Mahon says she "has access to enough pivotal people to present a really blow-by-blow description of who did what to whom during the takeover."

NEWSDAY SIGNS UP ITS OWN HAMILL

New York *Newsday's* new editor, Don Forst, has signed up Denis Hamill to write a thrice-weekly column starting in January. Hamill's arrival will mark the third time he has written a newspaper column for Forst. Hamill followed Forst to the Hearst-owned Los Angeles *Herald-Examiner* after Forst became executive editor there, and then to Hearst's Boston *Herald-American.*

Hamill, who had to submit to an interview with *Newsday* publisher David Laventhol before getting the job, says his column will not be limited to Manhattan, but will cover all five boroughs . . . New York *Newsday* could evidently use a little help covering Manhattan. Accompanying the paper's November 20 story on Donald Trump's proposed "Television City" development on the Upper West Side, the paper ran a photo purporting to show how the view from a building on West 72nd would be spoiled by Trump's high rises. The only problem with the photo was that it showed the view looking north over Riverside Park, rather than south over the Trump site.

Photographs: top, Priscilla Rattazzi; bottom, Charlyn Zlotnick



Treat someone you love to a Tiffany Christmas.

Is there anything more exciting than opening a gift from Tiffany's, especially at Christmas? Left to right: Sterling silver ear-clips of mabe pearls and sapphires set in eighteen karat gold, $1,500. Diamond and sapphire bar pin set in eighteen karat gold, $2,100. With emeralds, $1,600. Opal and black jade bracelet set in eighteen karat gold, $7,600. Matching earrings, $1,295. Eighteen karat gold lentil necklace with pavé diamonds set in platinum, $8,800. Matching ear-clips, $3,200. Diamond earrings set in platinum, $8,500. Diamond and sapphire earrings set in eighteen karat gold, $1,700. With emeralds, $3,600. Sterling silver jewelry with rubies set in eighteen karat gold: Bow pin, $700. Heart pendant, $375. Mabe pearl ear-clips with diamonds set in eighteen karat gold and platinum, $4,760. Cultured pearl bracelet, $3,995. Anemone brooch of eighteen karat gold with diamonds, $2,600.

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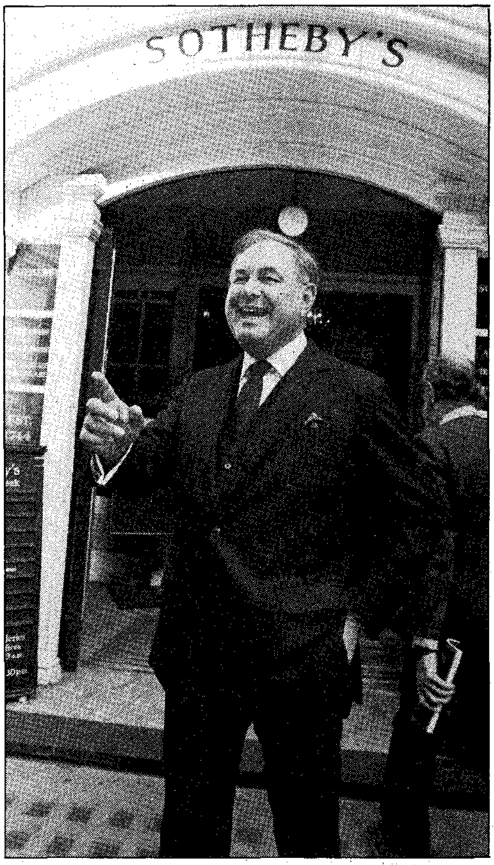
THE TAKEOVER TALK ABOUT FEDERATED



A. ALFRED TAUBMAN: *Auction man.*

A $5-Billion Deal?

FEDERATED DEPARTMENT STORES, THE nation's biggest department-store chain, may be under siege.

That's what some of Wall Street's hot-money players—including several leading arbitrageurs—are betting. And they've pushed up the price of the stock to around 68, just a shade under its 52-week high of 68⅞. The low in this period was 49⅝.

Retailing has been the subject of a lot of takeover interest—sparked most recently by the proposed leveraged buy-out of real-estate-rich R. H. Macy & Company by its senior management. The big excitement: A $70-a-share offer was made when the stock was selling at just over $47. But several Wall Street takeover players think that Federated is moving up on more than just excitement. As one top arbitrageur says, "I'm told it's a stock you got to own."

Federated, a 612-store chain, does about $10 billion in annual sales. Included among its nineteen divisions are some of the country's best-known retail names, including Bloomingdale's, Abraham & Straus, Filene's, Rich's, Bullock's, and Lazarus.

A takeover of Federated would probably cost between $4 billion and $5-billion.

Two stories are going around. The first has it that two billionaires may take a crack at Federated—either individually or together. One is shopping-center magnate A. Alfred Taubman, whose holdings include the Woodward & Lothrop department-store chain (based in Washington, D.C.) and Sotheby's. The other is Leslie Wexner, chairman of The Limited, Inc., of Columbus, Ohio, the nation's largest company specializing solely in women's wear. Last year, The Limited made an unsuccessful run at Carter Hawley Hale Stores.

A spokesman for Taubman declined comment. Wexner, through a spokesman, said he had no interest in Federated.

The other takeover scenario involving Federated centers on the Dart Group, an aggressive company out of Landover, Maryland, bent on making a big retail acquisition. The firm is rumored to have bought over 1 million shares of Federated, or roughly 2.5 percent of its stock. In the past, Dart has been rebuffed by anti-takeover defenses when it made passes at May Department Stores, a major retail chain, and Jack Eckerd Corporation, a leading drug-store chain. Dart didn't walk away empty-handed. It took stock positions in both companies and later sold out at an overall profit of about $10 million.

Dart was a participant in a group (which included E. F. Hutton) that tried, unsuccessfully, to acquire Beatrice Companies, which was eventually acquired for $6.2 billion in a leveraged buy-out.

Dart, controlled by the Haft family, owns substantial pieces of two publicly owned companies whose shares are traded over the counter—Dart owns 67 percent of Trak Auto Corporation, which operates 165 automotive-parts outlets, and Dart owns 34 percent of Crown Books, a 182-unit bookstore chain. Dart is also involved in financial services. The company is sitting with a lot of cash, having sold its Dart Drug Stores to the chain's management for $160-million. In addition, the Dart group floated a $250-million debenture offering earlier this year.

Dart's management declined to comment on whether it owned any Federated shares.

Federated chairman and chief executive Howard Goldfeder couldn't be reached, but a spokesman at the company's Cincinnati headquarters told me the firm doesn't comment on takeover speculation. However, Federated was more talkative with several Wall Street analysts. It told them it knew of no stock accumulation by any outside interests and further said there was no truth to rumors of a leveraged buy-out by management.

Federated's year-end book value is estimated at about $56 a share. But several Wall Street analysts put a much higher price tag on the company, given the understated value of its substantial real-estate holdings (which include 60.5 million square feet of store space) and the company's low rental and occupancy costs. One analyst tells me $85 a share is probably a more realistic price. Another, Jeffrey Edelman of Dean Witter Reynolds, figures a theoretical takeover price of $105 to $110 a share, based on six times estimated 1986 cash flow—one formula that could be applied to Macy's buy-out price.

Whether Federated will be put into active play as a takeover target remains to be seen. In any event, its top brass, I'm told, would vehemently fight it. One investment banker close to Federated put it this way: "You'd have to walk over dead bodies to take this one over."

The Run-up in Gold

AFTER TAKING A SEVERE BEATING AND dropping about 50 percent in value between August and mid-November, South African gold stocks have suddenly shot up. They've gained 40 to 50 percent in the past two weeks—making them the hottest stocks in the market. Given South Africa's continuing turmoil and the apparent intransigence of the country's apartheid government, the news doesn't seem to justify the rise in prices.

What's going on?

Harvey Samson, 43, a broker at the Big Board firm of York Securities and a leading tracker of South African gold stocks, thinks he has an explanation. While Americans and Europeans have been dumping South African gold stocks—indeed, many people oppose *any* investment in South Africa as long as the country's racial policies remain as they are—South African institutions have been snapping up the gold stocks.

Samson offers two reasons. First and

hotograph: *Financial Times*/Gamma-Liaison.

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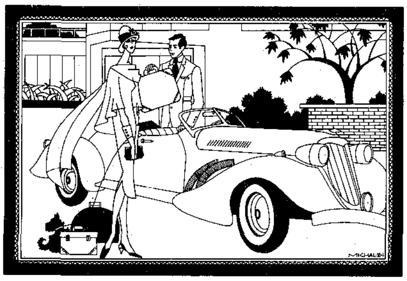
A LA RESERVE



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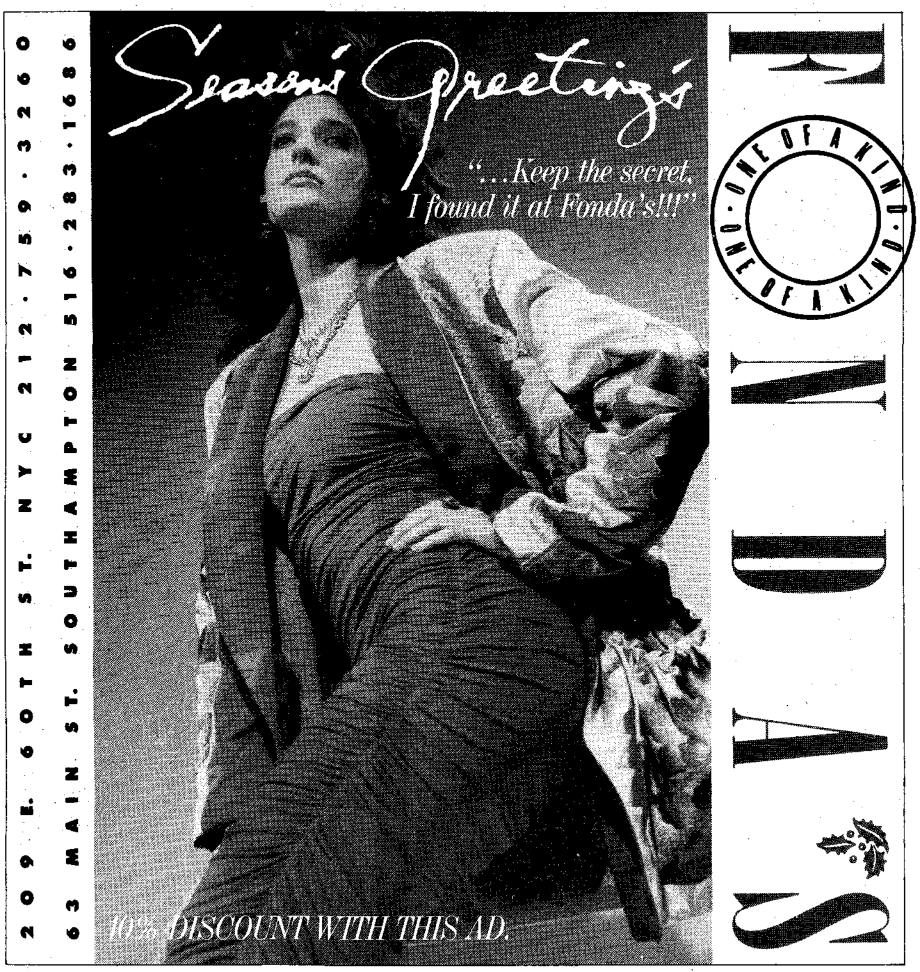
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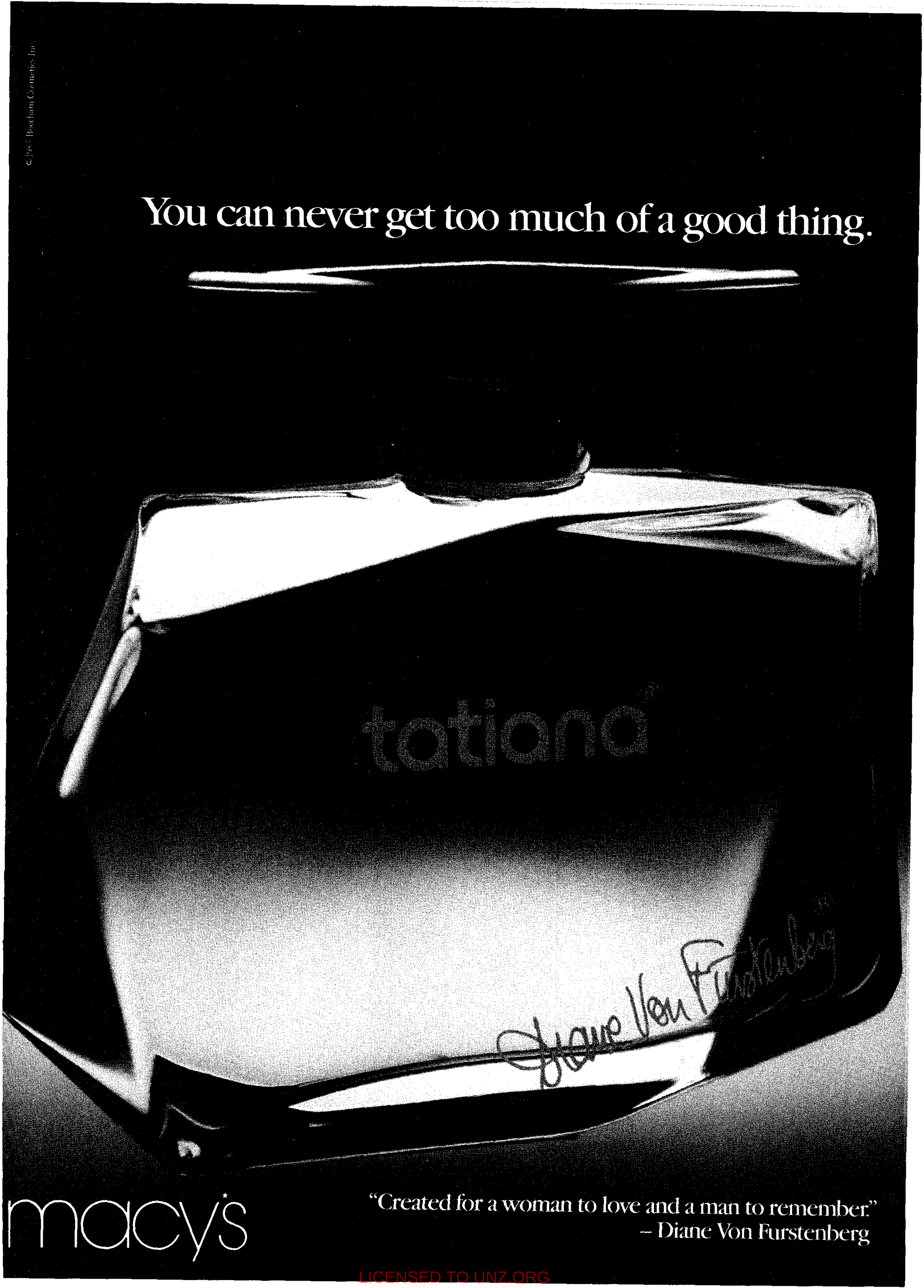
foremost, he thinks South African institutions believe that their government is likely to shift to a more accommodating policy toward blacks. On a more general level, Samson sees a higher worldwide rate of inflation—the major gold stimulus—because many countries are trying to ignite their economies by lowering interest rates. Accordingly, he sees gold gradually climbing in price some 10 to 15 percent over the next six months, to about $380 an ounce.

Samson thinks the average South African gold stock has the potential to climb another 50 percent within the next six months. These gold stocks, he says, offer an average 13 percent yield and are selling at an average price-earnings multiple of just 4½ (based on the trailing twelve months' earnings). In contrast, Canadian and U.S. gold stocks, such as Campbell Red Lake, Dome Mines, and Homestake Mining, average 20 times earnings.

The top South African gold-stock performers, in Samson's view, will be Driefontein, Vaal Reefs, St. Helena, Western Deep, and Buffelsfontein.

The Runoff

TEXAS SOURCES TELL ME SOME MEMBERS of the billionaire Bass family are eyeing RCA as a possible takeover and may have already taken a position in RCA shares.... The run-up in the shares of ABC (from 66 to 105⅞) in the month before Capital Cities Communications made its $121-a-share bid for the network is said to be one of the priority insider-trading cases of the Securities and Exchange Commission.... Sophisticated Wall Street money continues to bet that control of Anheuser-Busch, the nation's biggest beer-maker, will change hands, despite the company's repeated denials.... Ford gets a poor investment rating from Drexel Burnham Lambert. Ford's stock shot up to an all-time high of 55⅝ after the automaker announced a 20-million-share stock-repurchasing program and the possible spinoff of some Ford subsidiaries to shareholders. But David Healy, DBL's savvy auto analyst, is recommending sale of the stock, which, he tells me, could drop to 45 (it was selling at around 54 at press time). He says any benefits from the recent Ford announcements are more than offset by next year's rising imports, growing price competition, and a bleak earnings outlook. His earnings forecasts, factoring in the buyback of its shares, run as follows: $13.50 a share in 1985, $10.65 in 1986, and $4.50 a share in 1987.... Wall Street talk about a possible acquisition of Western Union persists.... Greyhound, Union Pacific, and General Electric are among the latest names being bandied about as likely candidates for corporate restructuring (a spinoff of assets, a stock-repurchasing program, or both). ■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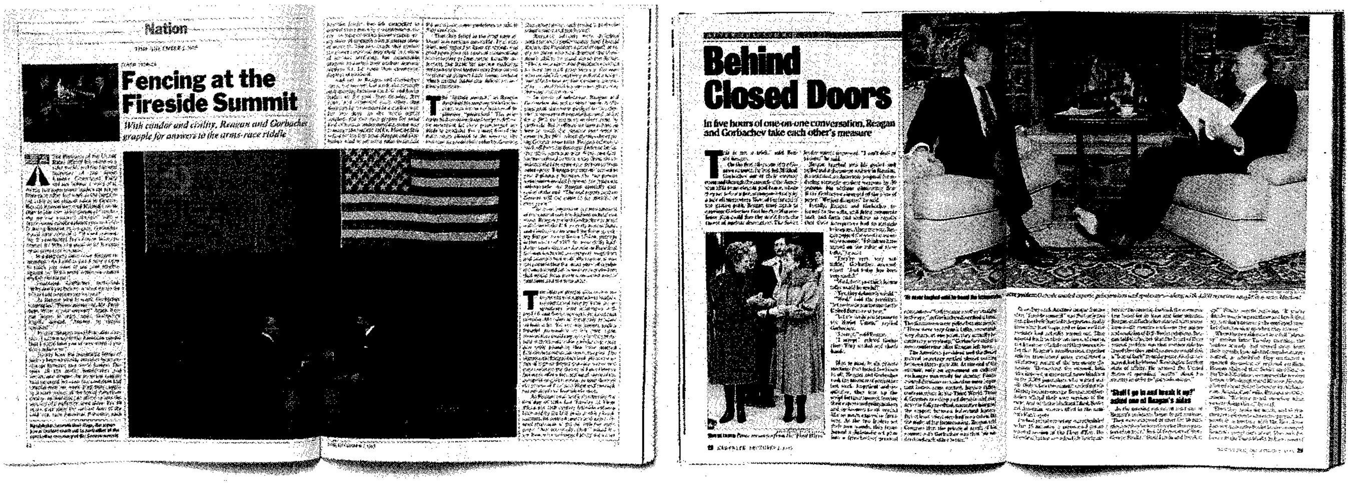
– Diane Von Furstenberg

Media/Edwin Diamond

THE NEW NEWSWEEKLY LOOK

Art for Art's Sake?

Newsweek HAS JUST INTRODUCED A NEW logo, featuring white type on a red bar across its cover. The magazine also restructured its inside pages, dividing the week's news into six sections. "We aimed for a grittier *Newsweek*, with a hard-edged, newsy look," says *Newsweek* art director Roger Black. Two weeks from now, rival *U.S. News & World Report* will be introducing *its* new cover and interior designs. Though the specifics are supposed to be secret until December 23, when the new issue will be unveiled, the cover logo will be white type on a blue bar, and the magazine will be divided into five sections. "*U.S. News* will be cool," says Harold Evans, former editor of the *Times* of London and now editorial director of *U.S. News*. "It will have an ordered, conservative look."


Nation

Fencing at the Fireside Summit

With candor and civility, Reagan and Gorbachev grapple for answers to the arms-race riddle

Behind Closed Doors

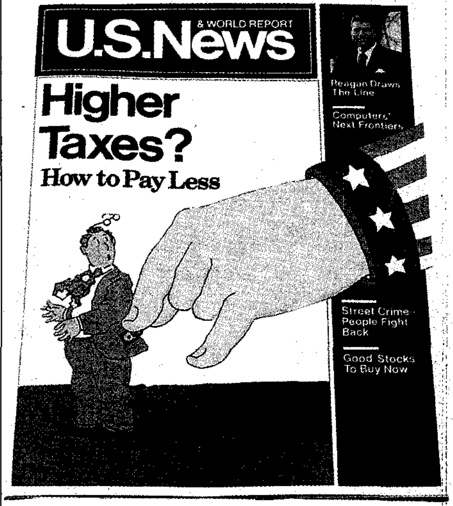
In five hours of one-on-one conversation, Reagan and Gorbachev take each other's measure

HAIRLINE SPLITTING: *Taking on* Time's *eight-year-old design (left),* Newsweek *felt it needed something "more tabloidy."*

Usually, such changes are part of the normal news-magazine evolution, as the publications strive to keep pace with changing news priorities, shifting visual standards and public tastes in a video age, and new production technologies. *Time*, for example, did its last major redesign in 1977, in part to prepare itself for the coming of all-color photography throughout the magazine. But these are hardly normal times in the news-magazine field, and airy matters like hairline rules and sans serif type take on weight. Special-interest and business magazines crowd the newsweeklies for readers on one side, while the better newspapers now do the kind of analysis and recapitulation that was the weeklies' franchise.

In part because others now do what only they used to do, the newsweeklies' circulation has leveled off. Since 1979, moreover, the three weeklies have lost an aggregate of almost 4,700 advertising pages; so far this year, all three are off from last year's ad-page performance—*Newsweek* is down more than 11 percent, *Time* around 6 percent, and *U.S. News* 1.5 percent. (Aggressive advertising-rate hikes have more than made up for the drop in pages.) Change has become an imperative, a protective reaction to the magazines' exposed position between the dailies and the specialty publications.

As Black and Evans point out, each news magazine is responding differently to the challenge of staying fresh, competitive—and widely read. The looks of *Time, Newsweek,* and *U.S. News*, after all, reflect their heritage and position: *Time*, the original, holding on to its leadership in circulation, revenues, and prestige; *Newsweek*, the perennial number two, seeking to distinguish itself from *Time; U.S. News*, whose becalmed, serious, "no fluff" journalism had turned it into the sleepy lagoon of magazines. For all the attempts at differentiation, however, a look at the "new looks" suggests that there aren't that many bold new revolutions left to mount in the news-magazine world. Good as the *Newsweek* and *U.S. News* remakes are—and necessary as they may be—they are still largely adjustments at the margins of the form.


U.S.News & WORLD REPORT

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MY TURN: *The new* U.S. News *cover.*

In many ways, a convergence of the three is taking place. All will be presenting essentially the same face to the world. *Time* uses Times Roman typeface for its body text, *Newsweek* the similar, Century Schoolbook face. *U.S. News*'s new typeface will also be Times Roman, in a slightly larger size. A "news-magazine red" is also emerging as a design element. *Time* has its signature red border around its cover; now *Newsweek* has a red hairline rule to frame its cover, and red banners top editorial pages to announce each section. Those involved with the *U.S. News* redesign confirm that red will be an important color inside their magazine. In each case, it's a fine-tuning of the now basic newsweekly look.

If it turns out that there are few great breakthroughs remaining—no Strategic Design Initiatives that could decisively alter the present balance of power among the news magazines and their competitors— it'll nevertheless be true that good design principles have taken hold at all three newsweeklies. For most of the history of the news magazines, art directors were clearly subordinate to the word men, the editors. Beyond that, the business side all too often handed both the picture editors and the text editors layouts with space broken up by ads

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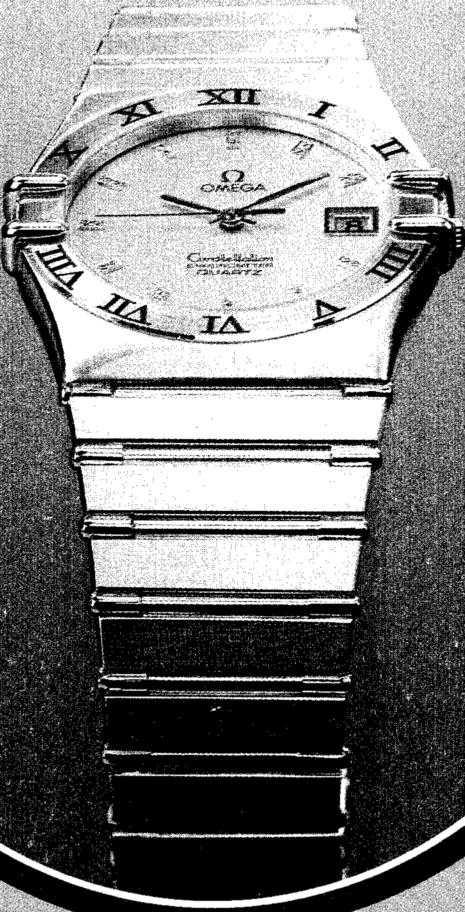

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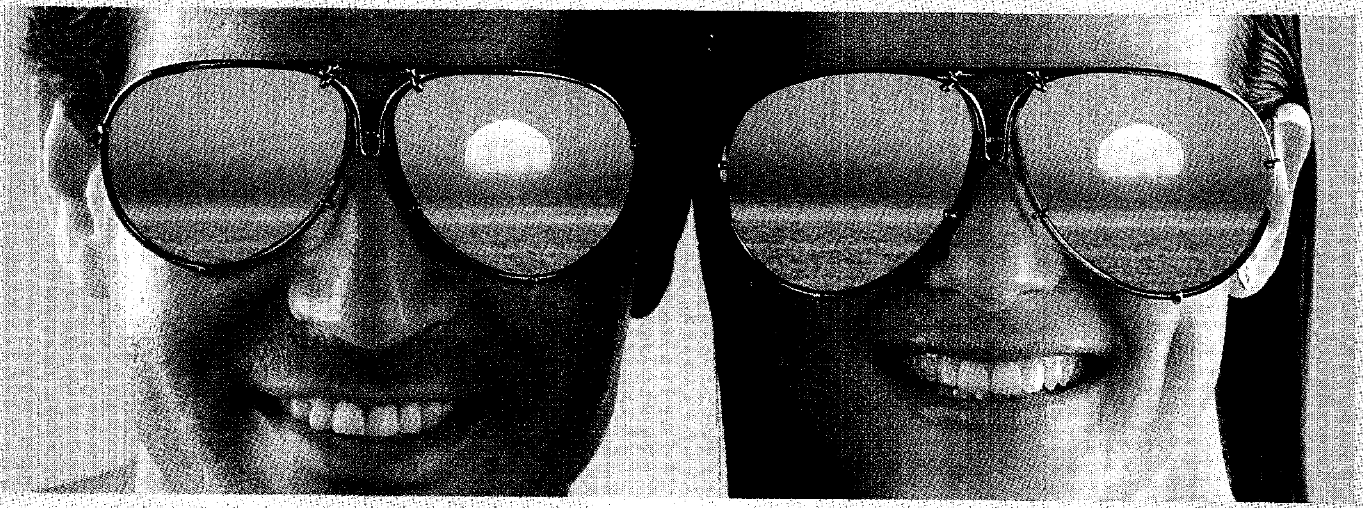

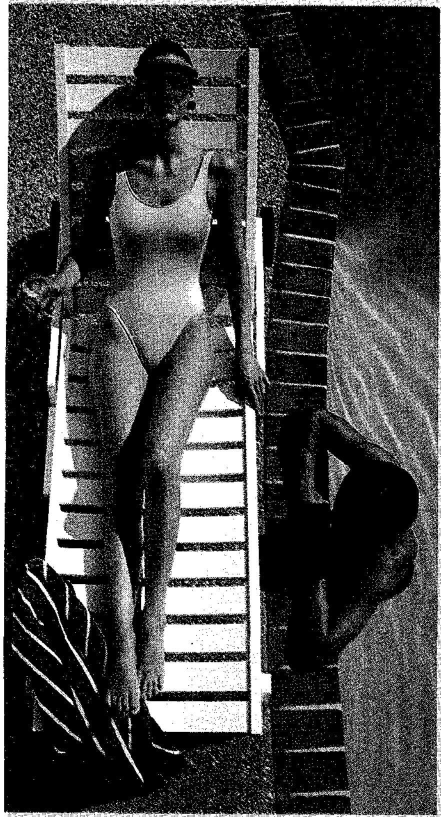

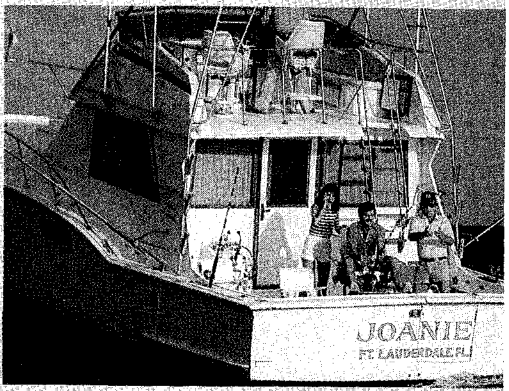

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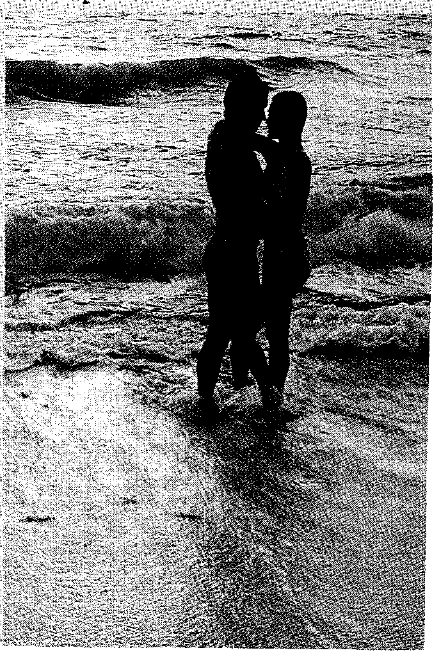

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Imagine That!

limiting display. The major advances in the pre-art director days were in print content—*Newsweek's* advocacy issues of the 1960s, *Time's* essays in the 1970s, both publications' use of book excerpts. To accomplish its major redesign, *Time* went outside to find Walter Bernard, who with Milton Glaser helped shape the look of *New York* Magazine in the 1970s.

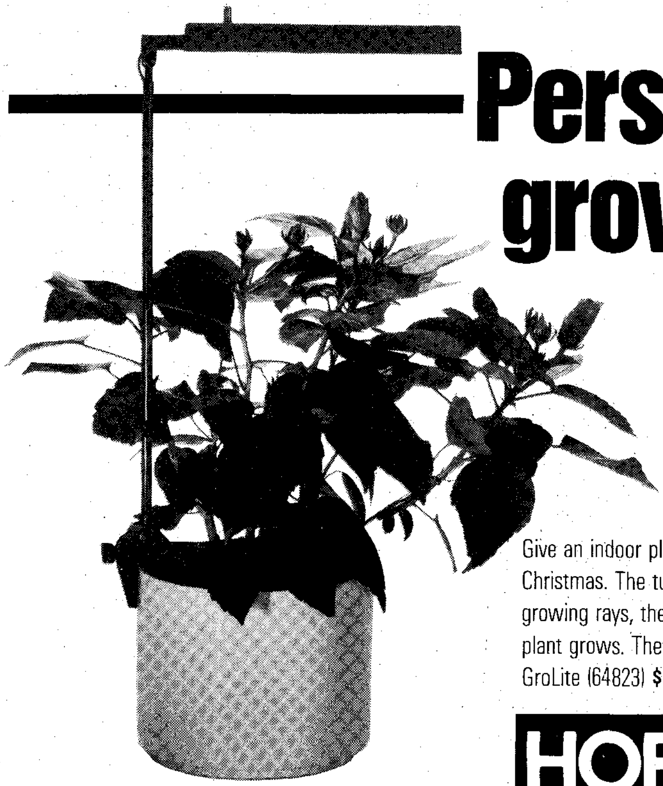
Bernard achieved some genuine design advances in his remake. On the cover, the image of a turned-down flap provided an ingenious way to signal a second story; readers grasped the idea immediately. The most visible changes were in the display of photos and the livelier graphics. Nigel Holmes, an English designer, replaced the old bar-chart standards with cartoon-style presentations.

The Holmes style has been borrowed by *USA Today* and expanded into a rainbow coalition of color graphics placed throughout the paper. *USA Today's* lead, in turn, has been followed by competing daily papers throughout the country. Both the *Newsweek* and *U.S. News* redesigns are, in part, responses to this colorful new visual environment.

Richard Smith became editor-in-chief of *Newsweek* in January 1984, and says he began by taking the long view. "I acted as if I had a blank piece of paper," he says, "and I asked how I could organize a news magazine if I had complete freedom." His major achievements were to get later closing times for all sections of the magazine and more open pages for editorial matter. That meant major stories could open on two-page spreads in each of the six super-sections—the traditional "National Affairs," "International," and "Business" sections, and the somewhat arbitrary new groupings, "Lifestyle," "Society," and "The Arts."

To execute the new look, Smith hired Roger Black last June. Black was director of editorial art at the *Times* and also had helped redesign the Mexico City newspaper *Novedades*. Although he has worked for magazines, Black says the idea of hard-news presentation guided his *Newsweek* redesign. "I thought we should show more exuberance than *Time*," he says. Black borrowed from the daily-newspaper style with heavy headline type. He also pumped up captions with bolder type. The overall aim is to catch the reader's eye; head, deck, and caption should tell whether to keep turning the page or to read on.

U.S. News hasn't had to distinguish itself from *Time* or *Newsweek*, as *Newsweek* must from *Time*. The magazine's Washington base, its emphasis on government and business news, and its "Newsletter" sections gave it a different structure. No matter that the makeup was dull and the magazine hard to read. According to one editor, when *U.S. News's* new management commissioned market research, it found that the regular



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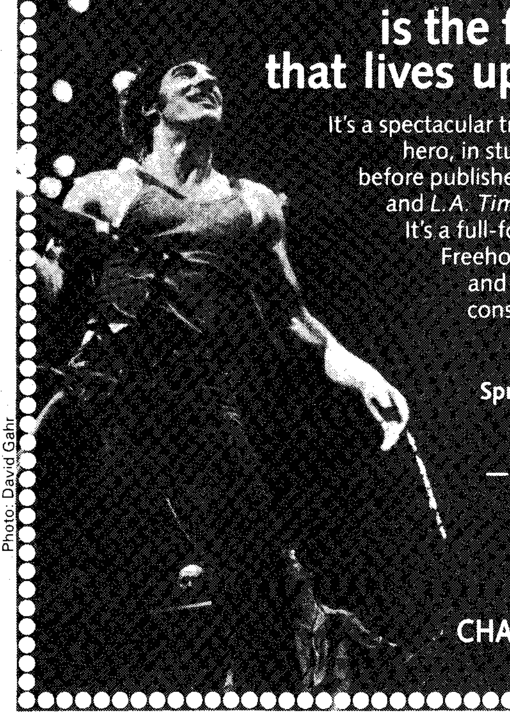
Photo: David Gahr

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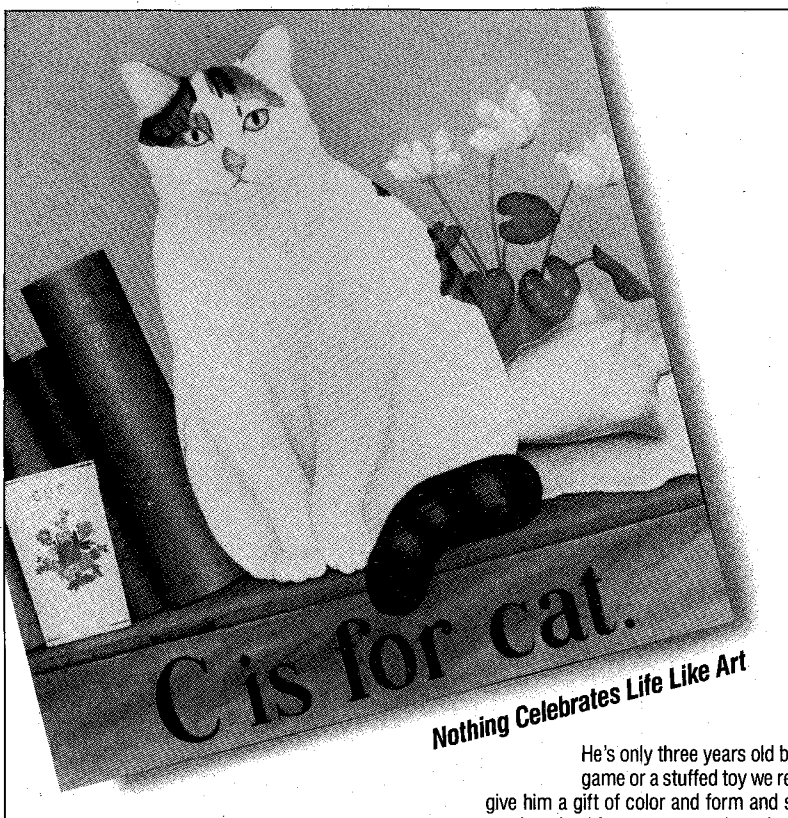

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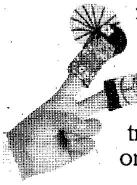

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the children's room

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readers were "fantastically tolerant of whatever different designs you showed them." Bluntly put, these readers lacked visual taste; they would read *U.S. News* regardless of how it looked. In practical terms, this freed *U.S. News* to make design changes to attract a new, more visually sophisticated audience without losing its older, loyal constituency.

The new *U.S. News* will make its debut with the year-end double issue. While *U.S. News* will "open faster" than *Newsweek,* with less editorial matter between the contents page and the first main section, the rotation will be similar: "U.S. News," then "World Report," followed by a new section—twelve pages of business and finance. "Newsletter" pages will be interspersed throughout. The remaining sections will cover research, scientific and technical developments, and trends—a briefing service. Letters and contributions from opinion-makers will be grouped together. While the magazine won't do book or film reviews in the style of *Time* and *Newsweek,* there will be stories, say, about the impact of VCR's on entertainment habits.

These changes are not, in themselves, stop-the-presses items. "Readers might not even notice the caps and lowercase in the new logo," one *U.S. News* staffer says. But the redesign was made more complicated by the number of hands at the drawing board. Walter Bernard, together with Milton Glaser, did the new cover design, while Harold Evans and Edwin Taylor, another veteran of the *Times* of London, were doing the inside pages. Editor-in-chief Mortimer Zuckerman and editor Shelby Coffey III, meanwhile, also took a hand in the process. Some *U.S. News* people would have liked to have the design out before *Newsweek* introduced its new look, and there's grumbling about the "casts of thousands" involved.

From being something of an afterthought for so long at the news magazines, design has now become a focus of attention. In some ways, though, the balance may have swung too far toward the art directors. One *Newsweek* writer complained that the space for her stories has already shrunk: "It's 'Let's have a box here, like *USA Today.*' " In short, art for art's sake. "The words," another writer says, "are why the reader comes to us in the first place." For his part, Richard Smith says he won't forget the print. "The strength of our magazine has always been its reporting, writing, and thinking," he says. Smith also disputes the notion that all the attention to design and details signals the last mannerist stages of the newsweekly form. "There's no way all the stops on the organ have already been pulled out," he says. Smith may be right. But for now, all three newsweeklies are playing from the same score. ▬

On Madison Avenue/Bernice Kanner

HAMBURGER HELPER

Burger King's Unlikely Hero

DESPERATELY SEEKING HERB: *The reclusive hero's burger-loving buddies.*

IT'S NOT SAFE TO BE A "HERB" ANYmore. "Mitch" was a contender for a while, but didn't have quite the ring the advertiser wanted. "Bert" did, but Piels had already grabbed it. And "Harold" has been used for so long, it's almost become a synonym for klutz.

Who is Herb? As any self-respecting hamburger eater will soon know, he's an eccentric loner—and the only man in America who has never tasted a patty hot off Burger King's flame-broiler. Last week, the world's second-largest fast-food chain launched a new campaign—with $40 million worth of advertising and promotion scheduled to run by the end of the year—aimed at making its reclusive star a household word.

The mock epic opens with a 60-second commercial—a minute that, in this day of 10- and 15-second spots, seems like a millennium, but J. Walter Thompson, Burger King's ad agency, insisted that the birth of a "legend" demanded it. As a Bach fugue plays and the camera pans crowd scenes worthy of *The Ten Commandments,* a voice announces the search for Herb. Then, vignettes introduce the characters who will appear in subsequent spots—Herb's parents, teacher, and friends.

They try their best to get him to come to his senses and taste a Whopper, but he manages to remain unmoved by their most mouth-watering blandishments. In one spot, Herb's parents hold a press conference in front of their home and his mother pleads with her errant son to do what's good for him; his father sneers, "Grow up, Herb." In another, his spinsterish teacher sits in her lawn chair and recalls, "You had to know how to talk to him." Then she raps the arm of the chair and snaps, "Herbert, pay attention!" A third features Herb's two buddies leaning on a backyard fence and daydreaming about double Whoppers with melted cheese—in essence, what it is that Herb is missing. "Hungry?" one asks. "Yep," replies his portly companion.

"There's no product shot in that one," says Burger King president Jay Darling. "It's taken our competition two years to catch up with our lush food photography, and now we're running a spot with no product shots. That—like everything else we do—is different from any other fast-food chain."

Another installment takes off on the "Dick and Jane" primers. Everything in the Burger King outlet is labeled: the door, the server (Jane), her smile, the food, and the sizzle. The climax: "Run, Herb, run." And then there are the promotional spots: "Just say you're not Herb and get a double cheeseburger for 99 cents. And if your name happens to be Herb"—the camera zooms in on a hapless fellow with that moniker emblazoned on his work uniform—"just say, 'I'm not the Herb you're looking for.' "

Even before the new TV campaign bowed, Burger King, the self-described "bad boys of the restaurant business," was running a cryptic message—"It's not too late, Herb"—on trucks, aerial banners, posters, T-shirts, and sandwich boards nationwide. The company also ran the teaser in more than 75 daily papers, but—because it refused to name itself in the ad—not the New York *Times.* Later, it ran ads—this time carrying its logo—saying, "Everybody's talking about you, Herb."

The first teaser brought a lot of Herbs out of the woodwork. One, who saw it in the Washington *Post,* called the police. He'd received death threats before, and feared that someone was after him again. Herb Drinkwater, the mayor of Scottsdale, Arizona, thought his friends wanted him to run for governor. Some husbands worried that their wives were trying to tell them something. "The humor had gone out of the battle," says Darling. "Herb, we hope, will capture the imagination of the public—and continue our tradition of tweaking."

Indeed, Burger King has a tradition of delivering a combative message in ways that make you smile. Before the "broiling versus frying" debate, it mimicked McDonald's in song-and-dance routines. Then, in late 1982, it ran ads featuring wholesome, impish counter girls sitting in leather armchairs and delivering fireside chats on how folks preferred B.K.'s flame-broiled burgers to McDonald's grill-fried patties "nearly three to one." In one of them, a charmer said with a wink, "Winning isn't everything . . . but it sure is fun." Another spot featured an adorable little girl wondering if she looked 20 percent smaller—because when she went to McDonald's, she was served a burger with 20 percent less meat. That spot prompted McDonald's to sue.

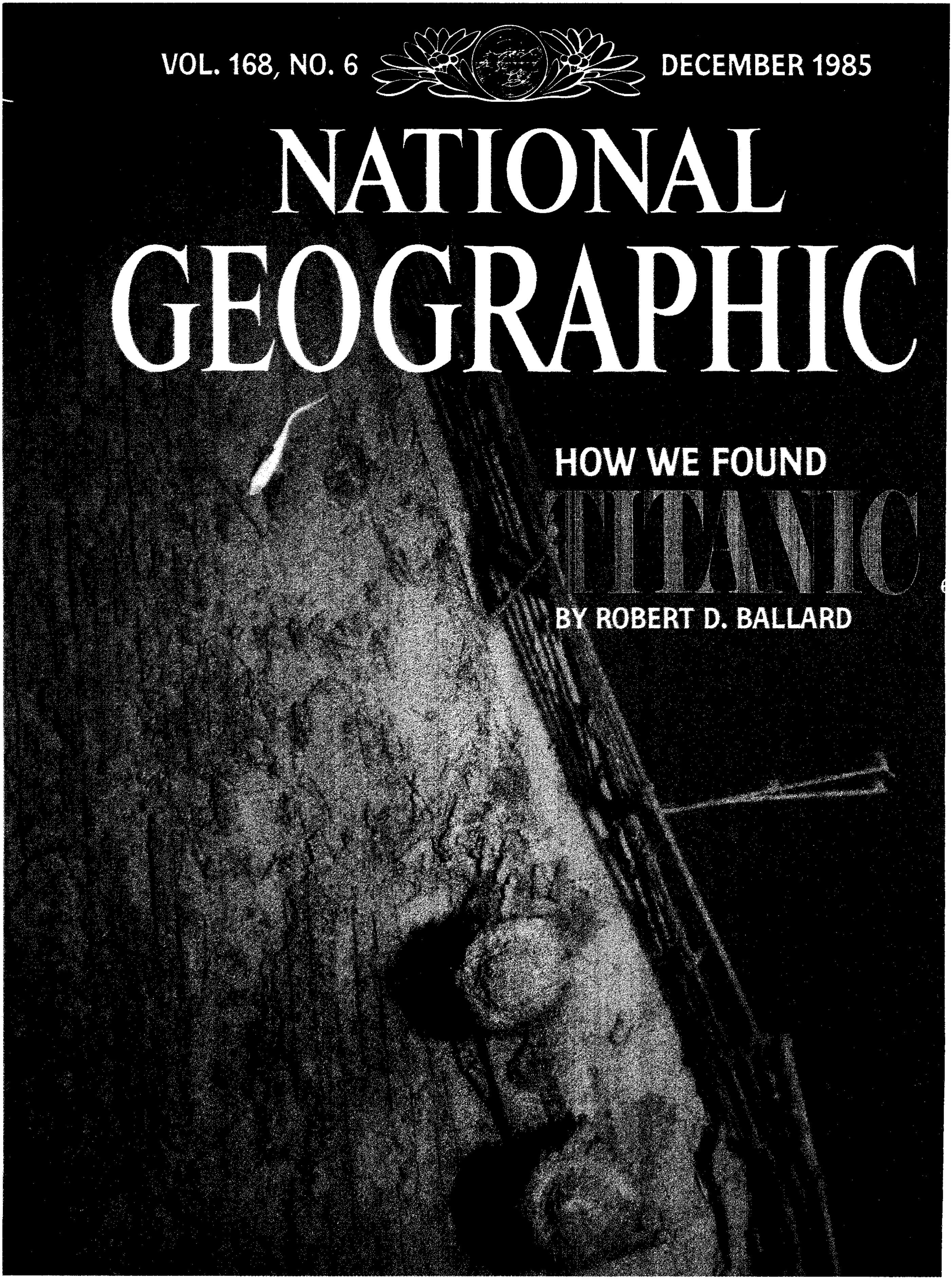
"At that point, we hadn't called the campaign a battle," says Hal Friedman, senior vice-president and creative director on the Burger King account at J. Walter Thompson. "McDonald's made it one when it sued and brought the whole comparative pitch to the public's attention even more. It was a real gift of publicity." The suit was settled out of court, and Burger King went on to taunt its giant rival another day.

It presented an actual Connecticut family named McDonald whose members—dog included—had to resort to

Photograph by Donal Holway.

VOL. 168, NO. 6 DECEMBER 1985

NATIONAL GEOGRAPHIC



HOW WE FOUND TITANIC

BY ROBERT D. BALLARD

THE NATIONAL OCEANOGRAPHIC

"I cannot believe my eyes. From the abyss two and a half miles beneath the sea the bow of a great vessel emerges in ghostly detail. I have never seen the ship—nor has anyone for 73 years—yet I know nearly every feature of her. She is S.S. Titanic, the luxury liner lost after collision with an iceberg in 1912 at a cost of 1,522 lives."

"How We Found TITANIC"
—By Robert D. Ballard in December's National Geographic

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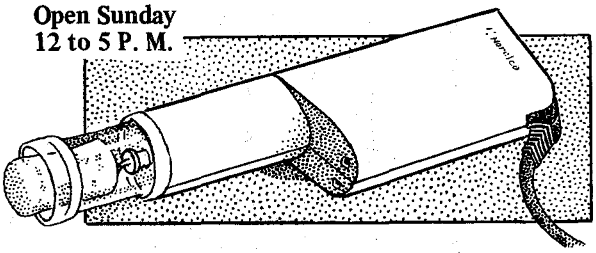

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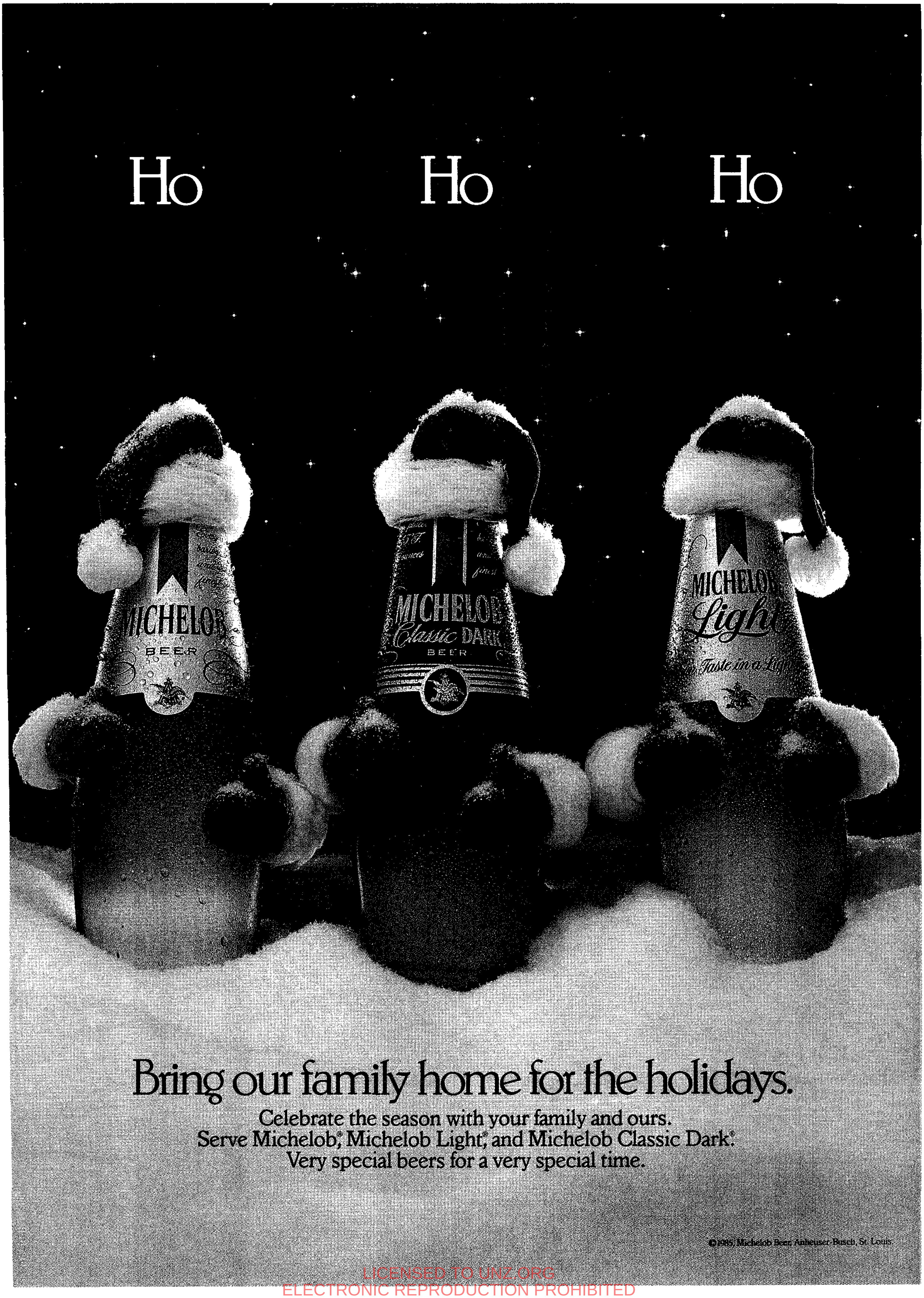
wearing those funny Groucho Marx nose glasses because they couldn't show their faces after switching to Burger King. And another commercial spoofed TV's Mr. Rogers: A soft-spoken "Mr. Rodney," after announcing that "today's new word is 'McFrying,'" wondered, "If so many people prefer flame-broiled, why is McDonald's McFrying?" J.W.T. yanked it after only four days when the real Mr. Rogers protested.

For most of this time, McDonald's remained above the fray, rarely focusing on the quality of its food or acknowledging Burger King's existence—indeed, hardly veering from the good-times, good-feelings advertising that had become its trademark. By vastly outspending its rivals—last year, McDonald's spent more than $400 million on advertising and promotion worldwide, compared with $172-million for B. K. and $96 million for Wendy's—and with more than 8,600 outlets compared with B.K.'s 4,200 and Wendy's 3,365, the Goliath prospered. While the battle raged, B.K.'s sales soared as well. And so did Wendy's, after Clara Peller peeked into a giant-size, scantily filled bun and rasped, "Where's the . . . " you-know-what.

But McDonald's—no longer content, it seems, to play the sleepy giant—has stirred, cooking up a whole new hamburger. The McD.L.T.—a quarter-pound patty with lettuce and tomato served in a two-part box to separate the hot and cold foods—is "aimed straight at Burger King's Whopper," says Michael Culp, a restaurant analyst at Prudential-Bache. "McDonald's is also coming out with pre-portioned salads to undercut Burger King's salad bars," he says. And it's blitzing television with its balletic "Inside Story," a takeoff on *West Side Story*. Two rival gangs face off—the hot Hots, dressed in orange, red, and yellow, and the cool Cools, in blue and purple. Their message (which is virtually muffled by all that choreography): The burger on one side of the box stays hot, and the fixings on the other stay crisp. The tag line is the same one the company has been using since July of 1984: "It's a good time for the great taste of McDonald's."

A year ago, new management at Burger King decided to retreat from the battle lines for fear that the hard sell—however softly delivered—would start to rile viewers. So a non-comparative "Have it your way" pitch was tried. Then Mr. T and other celebrities were trotted out to protest changing the Whopper (the new, improved version packs 4.2 ounces of meat versus 3.6), only to relent after a taste. And preteens at a pajama party shrieked as one confided overhearing her baby-sitter talk about "fried" Quarter Pounders. But none of these approaches produced the dizzying growth of the more pugnacious campaigns of the past, so J.W.T. resurrected an idea it had come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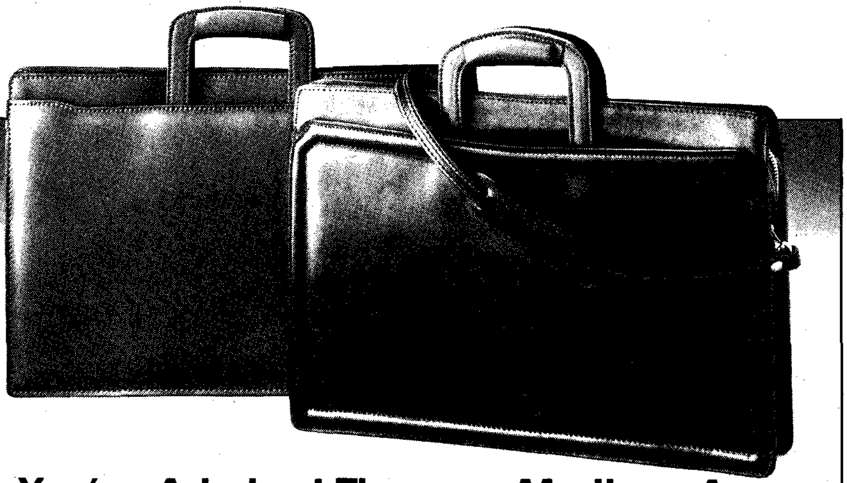

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up with a year and a half earlier: Herb, of course.

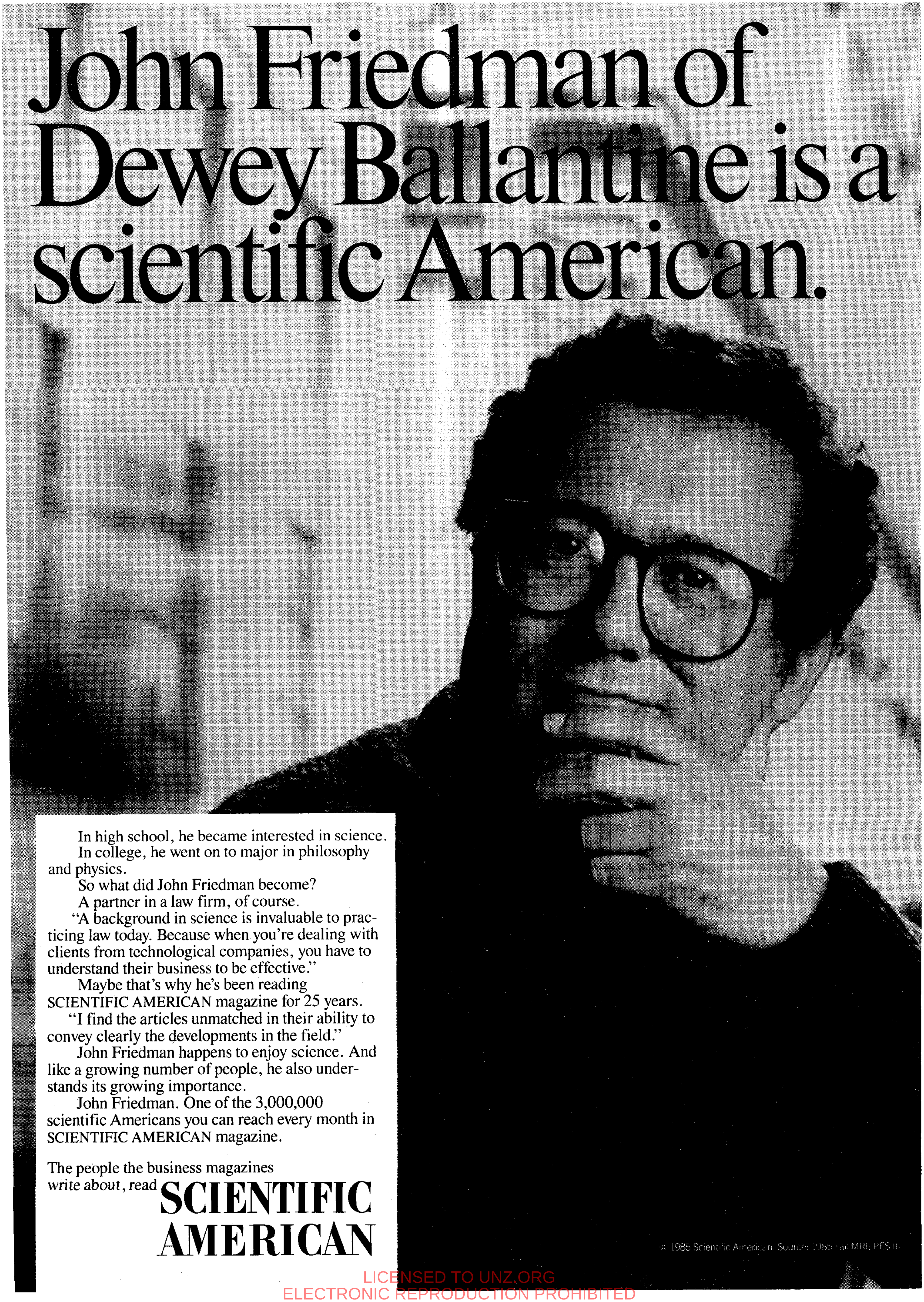
Herb's mission is to shake up the fast-food industry, which got its start 30 years ago. In 1954, two businessmen named Jim McLamore and David Edgerton decided to bet on flame-broiled burgers, and Burger King was born. Thirteen years later, after they'd franchised 270 outlets, Pillsbury bought their chain. And 1954 was the year Ray Kroc took over Mac and Dick McDonald's Speedee Service Drive-In and began piecing together his fabled network. By 1958, the company had served its 100 millionth burger. Four years later, the Golden Arches replaced the Speedee symbol, and in 1963, the billionth burger was sold. In 1965, McDonald's went public, as did the Big Mac three years later. And, in 1971, the "You deserve a break today" theme made its debut. With the advent of the Egg McMuffin in 1973, the company began serving breakfast, and two years after that, two-all-beef-patties-special-sauce-lettuce-cheese-pickles-onions-on-a-sesame-seed-bun. Last year, the empire founded by Ray Kroc (who died in 1984) served its 50 billionth burger and chalked up U.S. sales of $8 billion—18 percent of all fast-food sales (compared with 8 percent for B.K. and 6 for Wendy's), says *Nation's Restaurant News.*

Burgers are still the mainstay of the $45-billion fast-food industry, although they've been joined by chicken bits and breakfasts. And these days, business is soft nationwide—partly, perhaps, the result of medical reports warning that fast food may be hazardous to your health. As for the big three, it's "more a matter of a decrease in their rate of increase," says Maureen Pratscher, feature editor at *Restaurants and Institutions.* But Prudential-Bache's Culp notes that the January-to-June increases—13.7 percent for B.K., 10.9 for Wendy's, and 8.5 for McDonald's—resulted not from higher customer counts but from physical expansion and hiked menu prices. Indeed, he says, "Burger King seems to be drifting now. It needs a new sense of direction."

Will a blockbuster advertising campaign provide it? A startling and fresh one can "get things sizzling again," says David Zuckerman, senior editor at *Nation's Restaurant News.* "Advertising and marketing—they're what differentiates the fast-food offerings,and they're a large part of the game."

As for Herb, chances are he'll ultimately make an appearance—actors are being auditioned for the role now. Meanwhile, this could be the start of a long-running campaign. Herb may work his way into the vernacular the way "Where's the beef?" did. He could even spark an advertising trendlet of his own.

If he does, who knows what name will be next? If I were a Fred, I'd be worried. As it is, I'm not real comfortable. ■


John Friedman of Dewey Ballantine is a scientific American.

In high school, he became interested in science.

In college, he went on to major in philosophy and physics.

So what did John Friedman become?

A partner in a law firm, of course.

"A background in science is invaluable to practicing law today. Because when you're dealing with clients from technological companies, you have to understand their business to be effective."

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John Friedman happens to enjoy science. And like a growing number of people, he also understands its growing importance.

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ELECTRONIC REPRODUCTION PROHIBITED

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REMOTE POSSIBILITIES

Smart Controls

YOU ARE STAGING YOUR OWN PRIVATE mediafest. You are taping *Splash* off HBO, watching *Friday Night Videos* without the audio, dubbing a Sting cassette for your next-door neighbor, and listening to WLIR full blast. Suddenly, the phone rings. What to do? You lunge for your handy remote control. But *which* remote control? Your coffee table looks like a display ad for 47th Street Photo.

New technology has created a new problem—"remote-control juggling," an act performed by consumers, says General Electric's Ron Davis, who own more than one remote-control gadget. According to Davis, some 2.5 million households have three or more remote controls. Fortunately, technology also provides a solution.

There are now a number of ingenious systems that satisfy even the most hyper home-entertainment habits by allowing you to switch not just from MTV to *David Letterman* but from TV to stereo to compact-disc player, all without budging an inch. The new devices are not just time-savers but space-savers: All those digital push buttons are now neatly combined in a single, hand-held unit.

These new products range from clever accessories that retrofit existing equipment and sell for under $300 to high-end integrated audio-video systems priced at more than $3,000.

General Electric's $150 Control Central is already being hailed by techies as the greatest breakthrough since the cordless phone. Instead of adding to the current state of incompatibility, General Electric has daringly developed a device that actually creates order out of chaos. Control Central links up as many as four incompatible remote-controlled components (regardless of model or manufacturer) as neatly as if they were a single, integrated system.

The principle is simple: All infrared remotes work by transmitting a pulsed code of infrared signals to receivers on the units they control. Basically, Control Central is an electronic mimic; it copies the codes of other remote controls into its own eight-bit computer memory. (It can hold four codes at a time, any of which can be reprogrammed at the touch of a few buttons.) To program the unit to control a VCR, for instance, simply switch it into the "learn" mode, place it head to head with the VCR's remote, and push the matching function keys on both units (record/record, channel/channel, and so on). Now Control Central will operate the VCR.

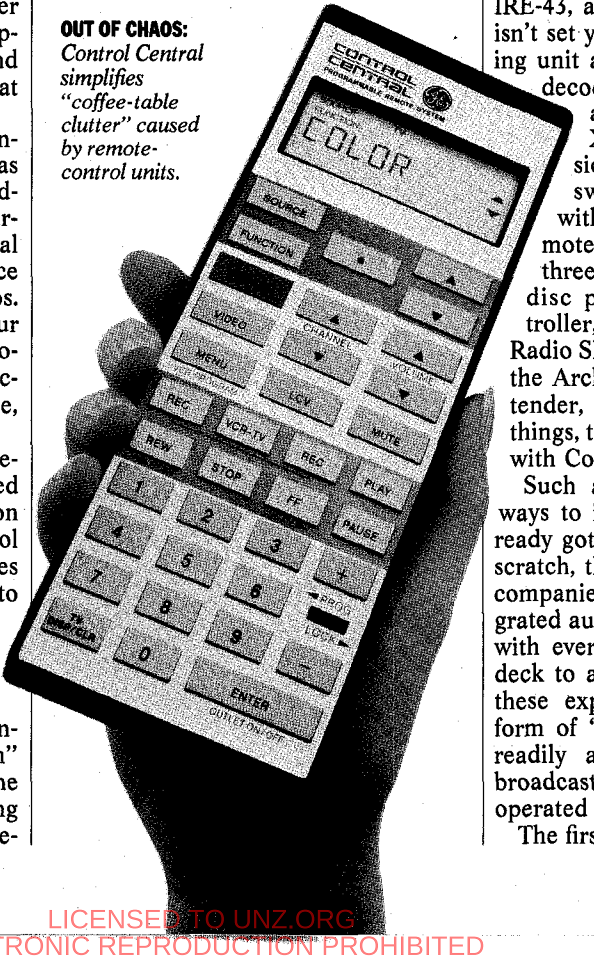
Control Central is nicely designed. At the top of the slim unit is a liquid-crystal display that indicates which function and source are operative. Its 36 push buttons perform functions ranging from channel selection to volume control to rewinding. To date, Control Central is in a class by itself as the only "smart" (equipped with its own onboard computer) universal remote control on the market. "It's taking the convenience factor one step further by putting it all together in one unit. The beauty of our product is that it retrofits what the consumer already owns," says G.E.'s Davis.

It's no secret that Apple co-founder Steve Wozniak is trying to cook up the ultimate remote control. Hints about what the Woz is up to have been trickling down to the press for the last year. His company, CL9 (which stands for "Cloud 9"), hopes to unveil the product at the Consumer Electronics Show in Las Vegas next month. Woz says it might be called the "Wizard," will probably sell for under $200, and its 8K memory could store ten to twenty times more infrared codes than Control Central. It will have a built-in timer for advance programming of different gadgets and a signal amplifier so you don't have to aim it. (The amplifier will also be sold separately, as Tyrōn, for about $20.) And CL9 is experimenting with the development of a voice-activated infrared remote that would interface with all electronic equipment. So you could just tell the control what to do, and your spoken wish would become its infrared command. It remains to be seen whether CL9 will make it to the show on time (its first product was supposed to be introduced in October).

"There are a lot of people out there with $10,000 stereo systems that are not remote-controlled," says Nikko Audio marketing director Mark Deo. "All they really want to be able to do is hit a button to lower the volume on their Beethoven when the telephone or doorbell rings." Now they can. Nikko's NPS-1R Infra Red remote-control access module retrofits any old audio component into a remote-control system. It comes with its own hand-held infrared controller and sells for about $200.

Several companies make systems that extend the remote-control range of equipment to any room by sending the infrared signals through the coaxial cables that connect the equipment. Nikko's IRE-43, available next month (the price isn't set yet), includes a central processing unit and separate infrared receiver-decoders that attach to the various audio or video sources. The XL400 from Video Link (a division of Xantech Corporation) is a switching unit that combines with the company's Xtra-Link remote control to operate as many as three components—the VCR, laser-disc player, or satellite-dish controller, for instance—from any room. Radio Shack markets a no-frills system, the Archer Video Remote Control Extender, that sells for $50. To simplify things, these products can be combined with Control Central.

Such ad hoc systems are innovative ways to improve upon what you've already got. But if you want to start from scratch, the major consumer-electronics companies are now marketing glitzy integrated audio-video wall units—complete with everything from a VCR to a tape deck to a compact-disc player. Most of these expensive systems feature some form of "surround sound" and can be readily adapted to receive stereo-TV broadcasts. And, of course, they are all operated by a single remote control. The first on the market was RCA's Di-



OUT OF CHAOS: *Control Central simplifies "coffee-table clutter" caused by remote-control units.*

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mensia. For $5,000, it offers a color TV, a VCR, an AM-FM tuner, a turntable, a C.D. player, a cassette deck, an amplifier, and a three-way speaker system—but Dimensia can be expanded to include up to sixteen components. With the Dimensia system, you can perform a number of functions simultaneously. As they're being performed, functions are displayed on the TV screen.

Pioneer's version is called the Foresight 70 system. It sells for $3,290 and includes an amplifier with "surround sound," a digital tuner, a color TV, a laser-disc player, and a three-way speaker system. All components are operated by a sleek hand-held remote control that can handle as many as ten components. Functions are indicated on the unit's liquid-crystal display.

Sony's Access entertainment system comes in three configurations, ranging from $1,549 to $3,599. The top-of-the-line model includes a monitor, VCR, tape deck, turntable, C.D. player, three-way speakers, and an amplifier and tuner. The fact that it can control two VCR's at once will, says *Video* magazine editor Doug Garr, make it an instant hit with dubbing freaks. "They'll be able to dub tapes without leaving their armchair," he says.

The AV 500 system, from Technics, includes a TV monitor, a VCR, a stereo amplifier, a tape deck, a turntable, and an AM-FM tuner. Its remote control is the most impressive: It resembles a portable computer and has 72 different functions.

But industry experts say the next generation of devices will be even smarter. "The remote-control life-style still has too many buttons," says Wozniak. "We need technology that eliminates not just the clutter on your coffee table but the clutter in your head. The G.E. device solves the first problem. But a really smart device would be even simpler—it would do all the work for you. When your head says 'CNN,' you should just have to push a single button and let the remote control do the rest." It may be a while before such devices leave the drawing board. But with innovative people like the Woz working on them, the future "totally automated home" may not be so remote.

Best Bytes

New C.D. Players: PIONEER'S PD-M6 HAS a magazine for loading a half-dozen discs at a time, which can then be randomly accessed, down to the precise track, using a remote-control device. It's $500. Sony's new Discman D-7 is the world's smallest C.D. player, just five inches wide, five inches deep, and less than an inch high. With its rechargeable battery, it weighs just two and a half pounds. It's $300. ■

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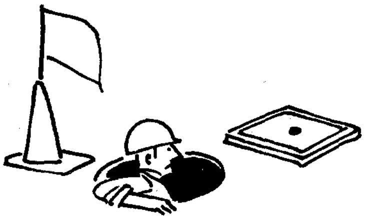


GETTING AROUND

TRADING UP

LIMOUSINES ARE TOO flashy, taxis just too, too common. So what are the terminally image-conscious doing about it? Since 1982, when non-yellow radio taxis first hit the streets of New York, they've been using those discreet corporate-looking sedans. But status cravings surge ever upward, leaving last year's solutions in their exhaust.

That's why ranks of super-sedans—Lincoln Town Cars, Mercury Grand Marquises, and Cadillac Sedan De Villes—now crouch in front of the power-lunch clubs every business day.

Radio-car spokesmen agree with Marty Silverstein of Tel-A-Car (minimum charge $7): "Everything is status. The first thing that investment and law firms ask me when I'm pitching their account is 'What are your cars like?' "

Which is why Silverstein is converting the non-yellow cars in his radio group to "antique gold" Lincoln Town Cars, bought by drivers for $23,000 each. And which led one firm to harrumph, "Our people only ride in black cars." (They finally went for the gold, Silverstein says.)

By January 15, Minutemen (minimum $9) drivers will have no more yellow cabs, and any new cars will be black Lincoln Town Cars, says Minutemen's Lee Liebowitz. Also going all black is Bell (formerly Ding-A-Ling, minimum $8), which now has maroon, black, and a few bright-red cars.

Why the trading up? "Everybody decided the only way to go was one step beyond everybody else," says Liebowitz, who's thinking that refitted black London taxis might up the ante again.

Meanwhile, the spectrum, super-sedans and all, includes: Big Apple's black (minimum $9), Cloverdale's burgundy ($8.50), Communicar's maroon ($9), Dial Car's navy blue ($9), Inta-Boro's silver ($10), Last Radio's maroon ($8), Love and New York One's white with red-leather interior ($9), Skyline's sky blue ("like our name," says a dispatcher; $8.50), UTOG's "silverish gray" ($8), Vital's charcoal gray ($9), and XYZ's black ($10). NANCY MCKEON

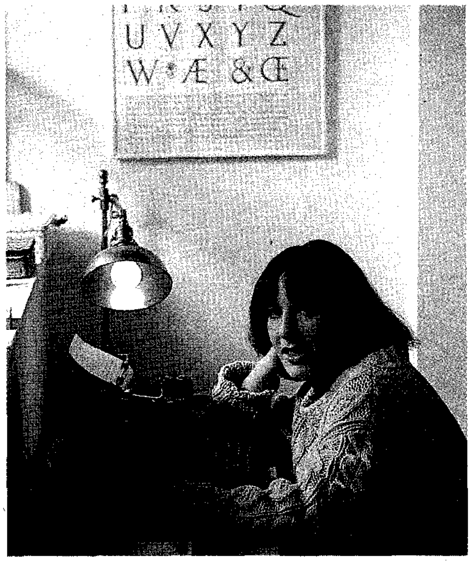
BRIEF LIVES

THE TOPIC OF CANCER

WHEN LISA Grunwald was in high school, she was, she says, a "morbid little kid." And so the sight of her parents packing for a trip inspired her to announce, "I'd rather have the two of you crash in the same plane than have either of you die alone." Her mother, *Women's Wear Daily* columnist Beverly Grunwald, asked if she *really* felt that way. "Sometimes, yes," Lisa said.

In 1980, in her junior year at Harvard, Lisa decided that that remark might be the animating idea for a novel. The setup would be simple: One of the parents of an eighteen-year-old girl gets cancer, the girl can't stand to imagine the other parent living alone, and so, as an act of love, she decides to kill both parents. Although her mother had undergone surgery for cancer, Grunwald didn't see this as a personal novel—her mother had, after all, been cured. So she started writing. That summer, she made "a dozen false starts."

Six months later, Beverly Grunwald was dead, and Lisa began a three-year bout with a manuscript that Knopf will publish next month as *Summer.* The novel, dedicated to her parents, has generated more than its weight in pre-publication plums: glowing trade reviews, a sizable bid for paperback rights, and feelers from Hollywood.



Grunwald: *"It was helpful to write it."*

For the 26-year-old Grunwald, who spends her days as an associate editor at *Esquire,* such accomplishment doesn't pack quite the surprise it would if she had some other surname. Her father is Henry Grunwald, editor-in-chief of all Time Inc. magazines. Her brother, Peter, produces movies with Charles Evans; her sister, Mandy, is a political consultant with David Sawyer.

But no Grunwalds had been natural novelists. Lisa wasn't, either: "I first directed the book toward a boyfriend I'd just fallen in love with—it was about the wonder of falling in love. Later it was directed toward that same boyfriend, by then my ex." Finally, she allowed herself to write as the daughter.

Grunwald finished on June 1, 1984, her twenty-fifth birthday, at her family's home on Martha's Vineyard. That night, her brother read it. "I came down in the morning, and there were his notes, some critical, some exuberant. Then my father read it. He liked it, but also saw problems. It didn't matter—I was so pleased they thought it was a book."

Throughout, the writing was never emotionally difficult. "I wish I could tell you it was harrowing," says Grunwald, who is now making her way through the first draft of a new novel. "But it was helpful to write this. I had to write it." JESSE KORNBLUTH

Photograph by Ken Probst. Illustration by Guy Billout.

SKY WATCH

The Cranes Are Flying

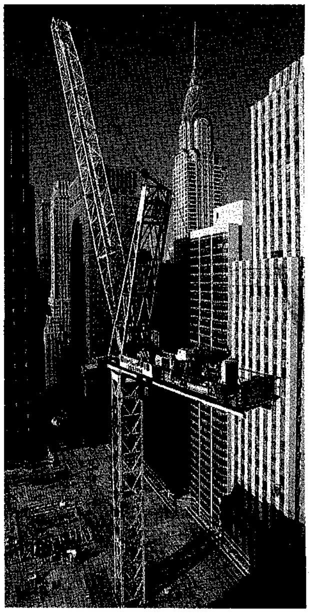
SIX HUNDRED AND FIFTY of them live in New York. More than 200 are hanging above Manhattan right now, a measure of a city madly remaking itself—so many that these monsters have become almost invisible, ignored unless they're blocking traffic, bringing down a beloved building, or falling from the sky (as four did last year). Power, technology, danger: Here's the lowdown on those contraptions overhead.

☐ Truck-mounted mobile cranes drink diesel fuel, ride on air-filled rubber tires, and can reach 240 feet into the sky. They're good for relatively small wrecking jobs and for lifting up to five tons, but they gain mobility at the expense of stability: It was an overloaded mobile crane that landed on Brigitte Gerney on Third Avenue last May.

A crawler-tower crane.

☐ Crawler-tower cranes, like this model 4100-W Manitowoc (above, on 34th Street near Lexington, owned by the Gerosa Crane Service), are diesel-powered and combine a vertical tower with a "luffing boom," an arm that hoists from any point along its 62-degree arc and handles from 4 to 30 tons, depending on the boom's angle. Thanks to the four-foot-wide Caterpillar treads that hug concrete-and-wood "crane mats," these cranes are usually stable (they toppled last year on 57th Street, on 135th Street, and in Battery Park). Used for wrecking-ball work, hauling girders in their steel "clams," and installing "climbing towers."

☐ Climbing-tower cranes, like this Kodiak (right, on 41st Street near Second Avenue, owned by Robert DeFilippis Crane Service), are the cranes with the *really* sexy technology. They came to this country from Canada a decade ago. This is the safest crane—and the easiest to overlook—because the tower is often embedded in the structure it's building, "jumping" each new floor as it's completed, flowering like a steel weed above the rooftop. And (how's this for efficiency?) when this baby's work is done, its tower can actually become the elevator shaft. After the boom is dismantled, its parts can be passed to earth down the shaft, giving the crane a rare opportunity to bid itself good-bye. ERIC POOLEY



A climbing-tower crane.

YUPPIES

Driven to Drink

ONE RECENT FRIDAY AT P&G's on Amsterdam Avenue, I witnessed the city's latest sporting event. At 7 P.M., a limousine pulled up outside, and six ruddy pinstripers pushed their way to the bar. "Six drafts!" one announced. "And we need a receipt." They threw down the cash, grabbed the receipt, and flew out the door with the glasses.

Minutes later, another limousine, another six pinstripers. "Six beers and a receipt," barked the leader. "What number are we?"

"Two, I think," I replied.

"Damn!" These six chugged their Stroh's on the spot. Their departure was impeded by the arrival of a new group—four male, two female—in another limousine.

As the bartender tapped furiously, I asked a fuzz-faced yellow-tie where he worked. "Merrill Lynch!" he joyously exclaimed.

I'd stumbled on the week-ending uptown bar hop, which permits Wall Streeters to maintain their frenetic pace at play. Rules were difficult to divine, and calls to Merrill Lynch were unavailing, but apparently, the players must stop at the same places, down a beer, and, true to form, produce receipts. Judging by the reactions of later arrivals, the winners are those who complete the course first.

"Don't you find your job satisfying?" I asked the fuzz-faced Merrill Lyncher.

"Well," he confided, "every now and then you need a little intrigue."

DAVID HANDELMAN

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ Silver Cross baby carriage at Ben's Babyland (87 Avenue A), $603.

☐ Hand-smocked pink-taffeta baby's dress at Au Chat Botté (903 Madison Avenue), $375.

☐ Live-in baby nurse from the Fox Agency (30 East 60th Street), $88 a day.

☐ Silver-plate baby spoon at Pavillon Christofle (680 Madison Avenue), $23 to $28.

☐ Child's fur-lined leather bomber jacket at Greenstones & Cie (442 Columbus Avenue), $127.50 to $166.50, depending on size.

Photographs: left, Dan Cornish/ESTO; right, Don Hamerman. Illustration by Jo Teodorescu.

GALLOPING CONSUMPTION

Scrooge on 17th Street

'I DON'T SEE SCROOGE SO much as a miser as a Me Generation yuppie—ambitious, self-centered, alone," says Stephen de Pietri. Are we talking about a modern-dress production of Dickens's *A Christmas Carol*? Yes, but the "stage" on which it unfolds is at Seventh Avenue and 17th Street, in the windows of Barneys New York.

Christmas windows generally fall into one of two camps: non-commercial "gifts" to passersby, featuring the store's collection of freshly dusted ornaments, and windows that are chockablock with items suitable for gift-wrapping.

For the past two years, Barneys windows have managed to be both—and literate, to boot. Using standard mannequins dressed in Barneys best, de Pietri, a free-lancer who spends part of each year in Paris directing exhibitions for Yves Saint Laurent, has created worlds as rich in fantasy as the uptown stores have with their mechanical pussycats. Last year, his dramatizations of classic fairy tales were chic as well as Grimm. The Beast leering at Beauty in a sea of shattered mirror had a decidedly adults-only edge.

This year, anyone with the fortitude to stand outside in the cold was free to watch de Pietri's latest production unfold. "A week is too long to keep the windows shrouded," he explains. To make the window-dressing process seem festive and tidy, the workers—a crew ranging from theater people to a fashion sales rep who recently found herself at liberty—wore oversize T-shirts emblazoned with BARNEYS NEW YORK, CHRISTMAS 1985 and red-and-green-plaid elephant pants run up by Barneys alterations department.

De Pietri's soulless Scrooge begins his saga in the northernmost window as he rushes, head down, along a street (not just any street—the painted backdrop depicts the very spot upon which we stand), too preoccupied with his own concerns to notice that he has mowed down an innocent Barneys shopper (not just any shopper—the mannequin dates from the seventies and is a ringer for restaurateur Mr. Chow's missus, Tina, who was a model at the time). Then, aided by quotations from the book, we travel from Scrooge's encounter with Marley's ghost to a sixties party attended by effigies of Andy Warhol, Diana Vreeland, and Twiggy. Another window shows a wake for Tiny Tim, where one of the mourners clutches a diminutive crutch.

This last is de Pietri's lone allusion to the Cratchits. "In the book, his family is described as not just poor, but also none too smart or good-looking. Now how could I credibly show people like that dressed up in Barneys merchandise?"

Marilyn Bethany

A Dickens-inspired sixties party.

Listen, My Children

L.A.
TELEX

CELLULAR TECHNOLOGY has made car phones as common on the streets of Los Angeles as Gucci loafers. And because technology usually breeds more technology, there's a new toy for the curious: a scanning device that allows people to listen to car-phone talk up to five miles away.

The scanners cost as much as $700. And at dinner parties on L.A.'s west side, it's not unusual for dessert to be followed by the host's bringing out his Regency MX 7000 so guests can listen in on the passing parade. One screenwriter who enjoys his scanner says, "During the day, it's just a lot of producers and agents. At night, the crazies come out. I think every pimp and drug dealer in town must have a car phone. The amount of verbal violence out there is absolutely stupefying."

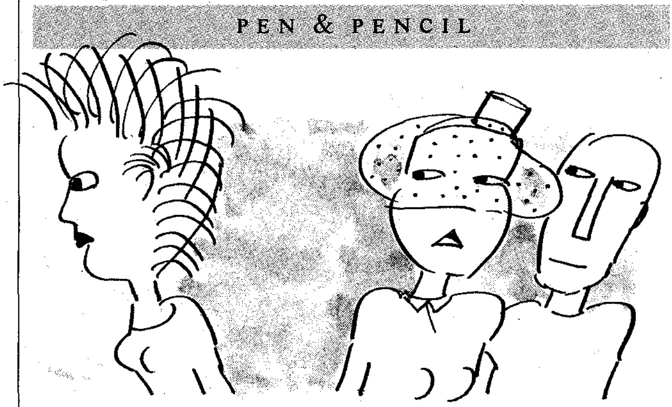
One afternoon's intercepts turned up these gems: "Let's hit him bad. Tie him off and take the tax credits." And: "Push him over the cliff. I can't live with the anxiety."

An evening's easy listening offered: "I'm the guy with the anti-aircraft gun. I'll put the barrel up his nose."

But like so many other pleasures, this one is being ruled out. The California legislature has enacted a bill by State Senator Herschel Rosenthal, and as of January 1, repeated eavesdropping on these conversations is punishable by fines of up to $10,000 and a year in state prison. Just how the police intend to enforce the new law isn't covered in the bill.

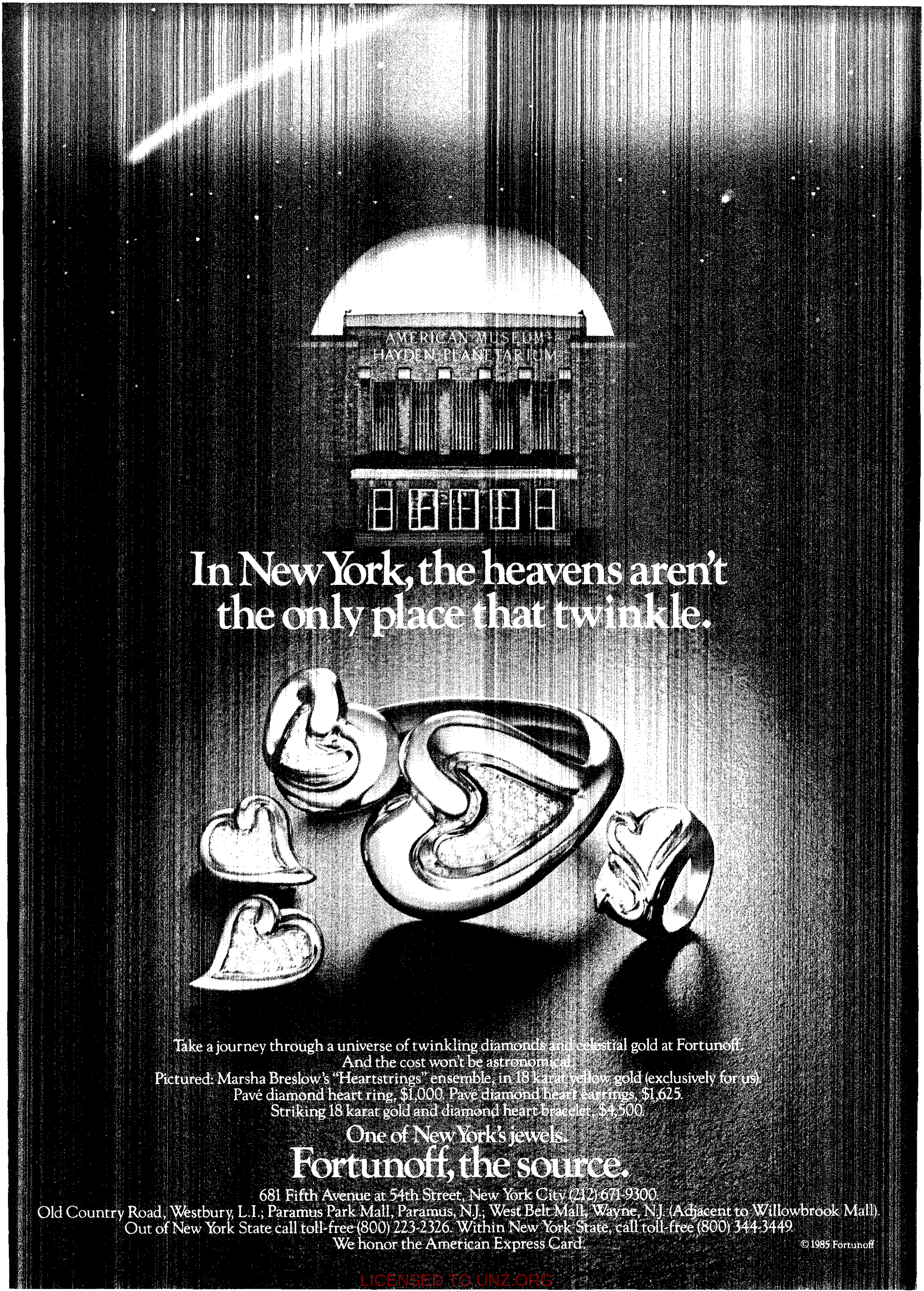
David Freeman

PEN & PENCIL


"Okay, it's great hair. But hair is hair. A hat is an investment.*"*

Anthony Haden-Guest

Photograph by Don Hamerman. Illustration by Larry Ashton.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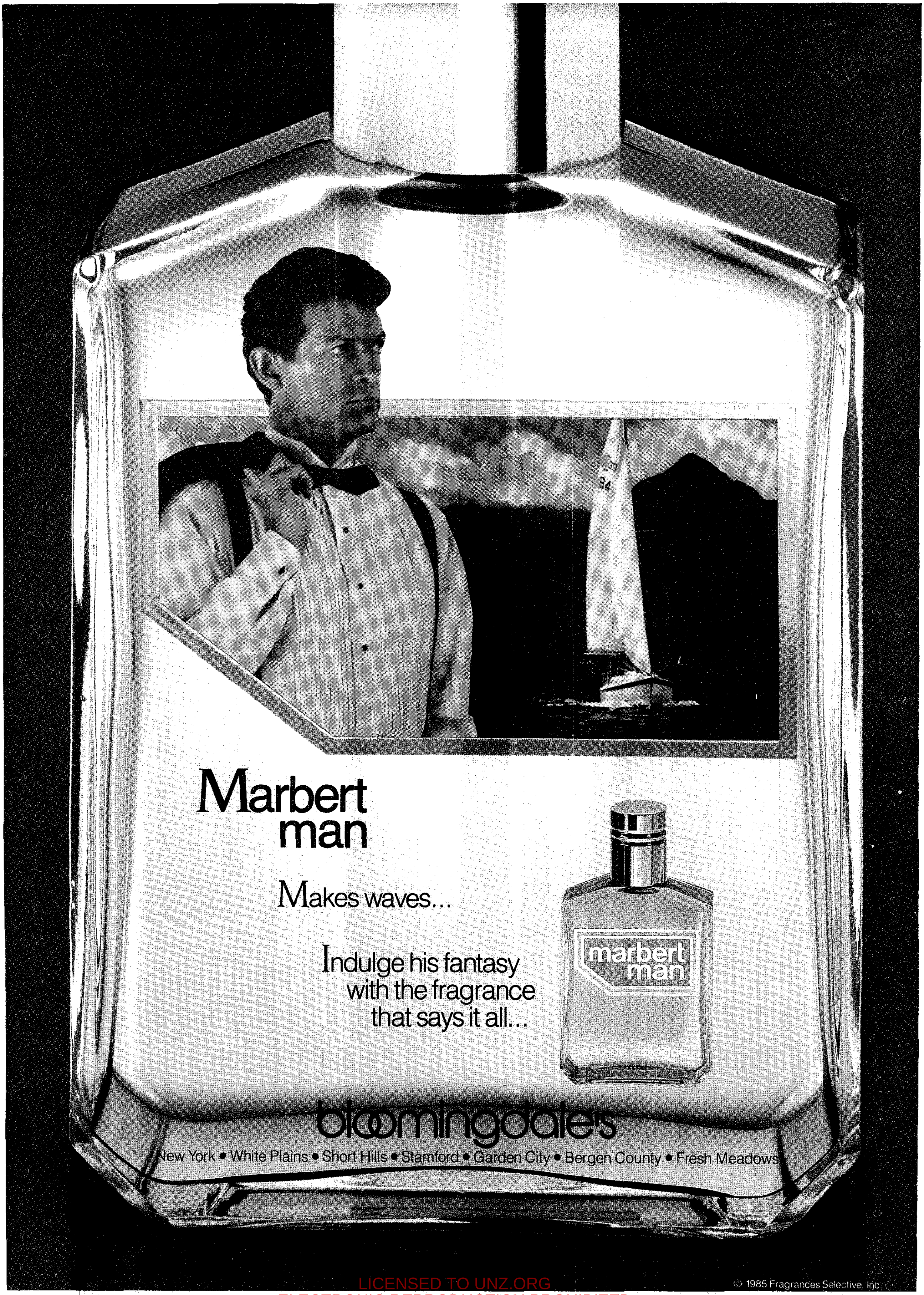
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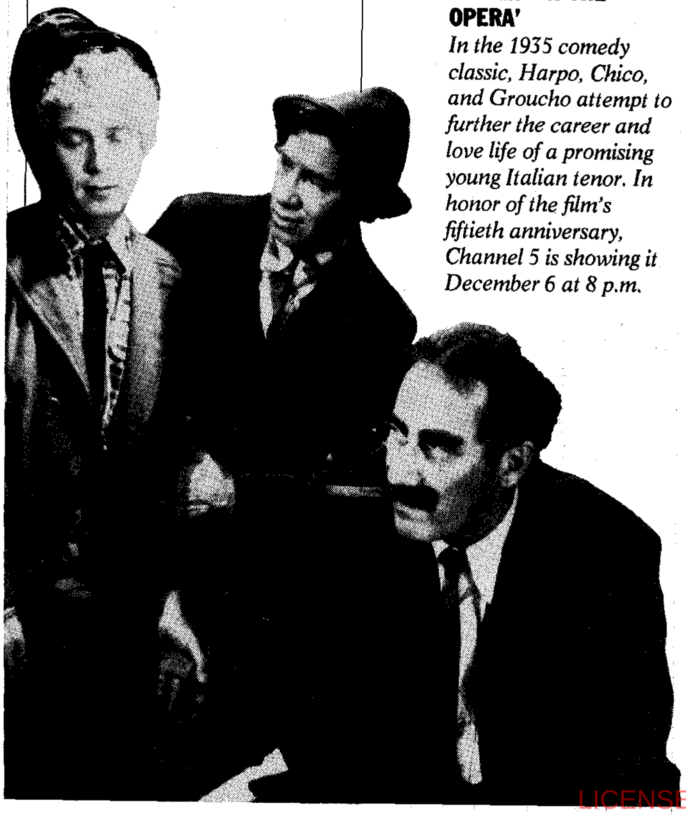
RUTH RECOMMENDS

BY RUTH GILBERT

Winter hours and rates are now in effect at the Bronx Zoo. There are over 2,500 animals on exhibit. Open every day of the year, the zoo is not too crowded now, and great fun for adults and children alike.

'YOUNG SHERLOCK HOLMES'
The new film about the famous sleuth and his friend Watson affectionately speculates about what might have happened had they met while at public school. It stars Nicholas Rowe (above) and Alan Cox, and opens December 4 at Loews Astor Plaza.



'LOVE IS NEVER SILENT'
The Hallmark Hall of Fame drama tells of a girl (Mare Winningham, below, with Phyllis Frelich and Ed Waterstreet) with two non-hearing parents. The first TV play to star non-hearing actors, it airs December 9 at 9 p.m. on Channel 4.

'A NIGHT AT THE OPERA'
In the 1935 comedy classic, Harpo, Chico, and Groucho attempt to further the career and love life of a promising young Italian tenor. In honor of the film's fiftieth anniversary, Channel 5 is showing it December 6 at 8 p.m.

JEAN ERDMAN RETROSPECTIVE
The U.S. premiere of Erdman's The Minotaur Among Us, *with John Proto (above) and Leslie Dillingham, celebrates Erdman's 43-year career as a choreographer. Her works will be presented at Hunter College Playhouse December 6, 7, and 8.*

'ON CHINA'
The Japanese-born photographer Hiroji Kubota has an exhibition at the International Center of Photography through January 5. Above is Shanghai, *which shows girls on a duck farm tending their brood.*

Photograph, top right, Martha Swope / Carol Rosegg

The GUARDIAN ANGEL

AT THE END, JERRY CIRASUOLO IS THERE FOR MEN WITH AIDS

BY PATRICIA MORRISROE

Every night before Jerry Cirasuolo goes to sleep, he recites a little prayer. "Please, God," he says, "give me the strength to keep on caring. And please don't let me get AIDS."

Cirasuolo is a home-care attendant for AIDS patients. In the past two years, he has taken care of 27 people; most have died in his arms. "People tell me, 'You must be some kind of saint to do this type of work,' " he says. "But if not me, then who? Many of these people are abandoned by their families. Parents can't deal with the disease. It's hard to watch people's bodies deteriorate, to see them lose weight and wind up like living skeletons. It's especially hard because there's no hope."

Cirasuolo is sitting in a small, cluttered apartment in Greenwich Village. The shades are drawn, and except for the light from the TV set, the room is dark. Sprawled on the living-room sofa is a man wearing blue pajamas and diapers. "This is Michael," Cirasuolo says. Michael tries to lift his head off the couch, but he's too weak. Embarrassed, he turns back to *One Life to Live* on the TV.

Until six months ago, Michael, who is 28, worked for IBM in Los Angeles, where he owned his own home. Now he's staying at his parents' apartment in the city; they have a house in New Jersey, and according to Cirasuolo, they're "relieved" that someone else is taking care of their son.

> "I TAKE THEIR HAND AND TALK TO THEM. I TELL THEM I WAS HAPPY I COULD MAKE THINGS EASIER. THEN I SAY, 'THANK YOU FOR LETTING ME WORK FOR YOU.' "

"Michael's getting stronger," Cirasuolo says, heading into the kitchen to make him a chocolate milk shake. Michael nods and smiles. Later, Cirasuolo whispers that Michael, who suffers from a brain infection, isn't doing well at all.

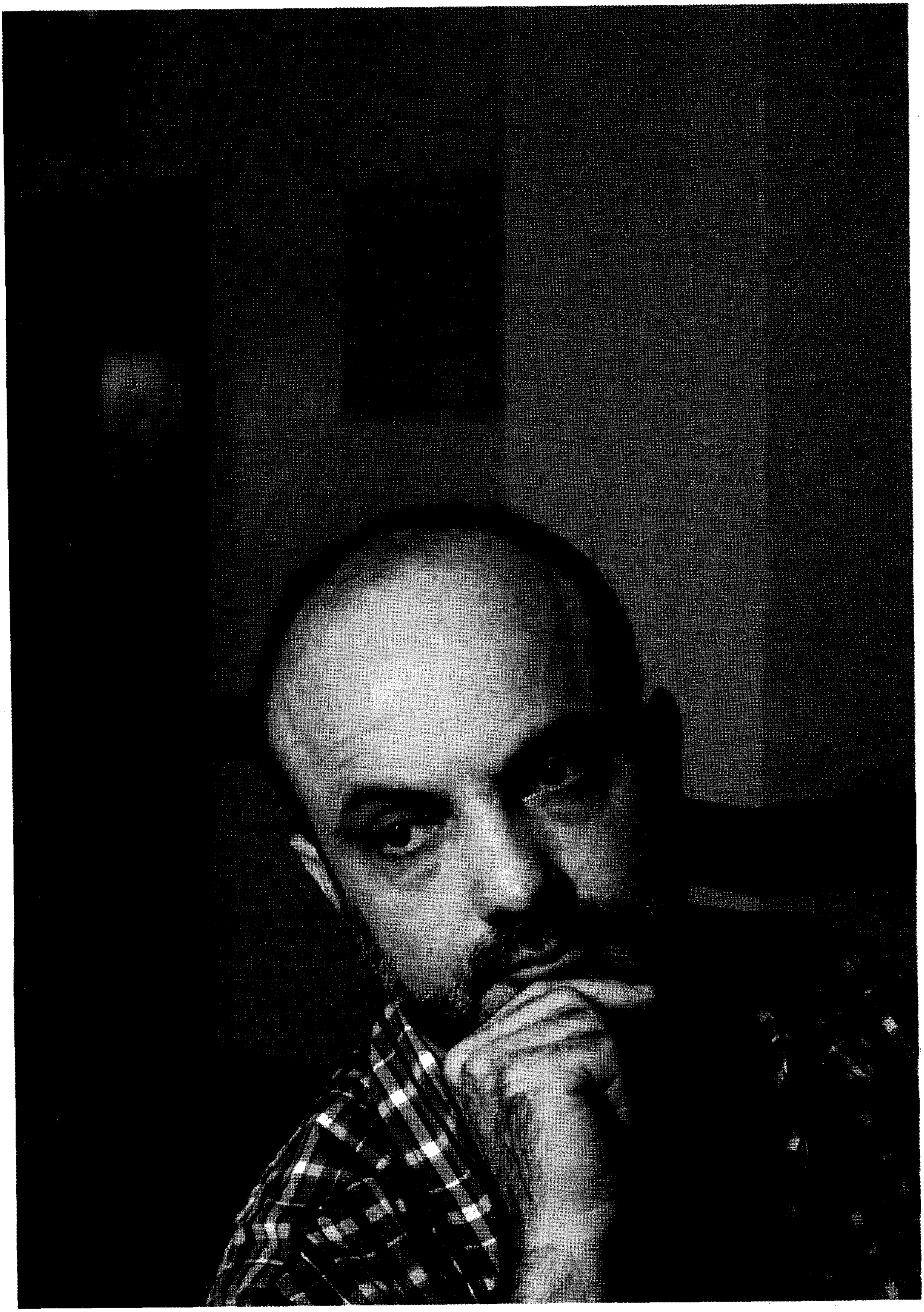
"I wish I could believe that he'd get better," he says. "But in my experience, the odds aren't good."

Cirasuolo takes only AIDS patients who are seriously ill. Usually they've already had several hospital stays, and they want to die at home. "I'm like the last dimension," he says. "I had one client who wanted to hire me, but he was afraid. 'Don't you understand?' he said. 'You represent death.' "

Cirasuolo, who is 45, looks like Friar Tuck. He's plump and has a neatly trimmed beard. Most often he dresses in baggy jeans hiked above his waist and wears sneakers or shiny brown western boots. He doesn't look anything like the Grim Reaper, although there's something eerie about his voice. It's soft and soothing, and his words have a tranquilizing effect.

Though Cirasuolo often works through the Red Cross, he also takes private patients. He's met some of them through Gay Men's Health Crisis, where he volunteers as an admitting clinician. As a home-care attendant, he earns anywhere from $70 to $1,500 a week. "It's a lousy way to make a living," he says.

Today, Cirasuolo has dark circles around his eyes. He says that Michael woke him up nine times last night. "He kept on asking for a glass of water," he



©Contact Press Images

PHOTOGRAPHED BY ALON REININGER

AFRAID HE MIGHT HAVE CAUGHT AIDS, HE BECAME A HOME-CARE ATTENDANT "TO UNDERSTAND DEATH BETTER."

explains, "but I knew he really wanted to talk. That afternoon, his high-school fiancée came by to visit, and it was pretty emotional. Mike kept on saying to me, 'If I'd married her, I wouldn't have gotten AIDS.'

"There's always a lot of guilt," he says. "But I try to make my clients feel better about themselves. I tell them, 'You're a good person. You've worked hard all your life. Appreciate what you've accomplished. You're not a faggot—you're homosexual.' It's heavy-duty stuff, but it's amazing how much can be resolved when a person is dying. It's now or never."

One of the first questions Cirasuolo asks when he meets a client is "Who do you love the most?" He says it's important for the patient to see that person before he dies. "Otherwise, they just hang on, waiting," he explains. Often, the patient wants to see his parents, although the situation can be explosive. "You wouldn't believe some of the things I've heard," he says. "Parents start yelling, 'If you'd only been more religious, you wouldn't have gotten into this mess.' "

Cirasuolo tries to avoid that situation by telling parents what to say. "The only thing the dying patient really wants to hear," he explains, "is someone telling him, 'I love you, and I've always been proud of you.' I've had clients who were comatose, and when they heard those words, they started to cry."

He gets up to check on Michael, who is now watching *General Hospital.* "He doesn't care what's on TV as long as he can focus on the dialogue," Cirasuolo says. "He needs the distraction, because otherwise he'll start thinking about dying." He tells Michael that maybe they'll see a movie tonight. "Let's see if you're strong enough," he says. Michael tries to pull himself up on his walker but collapses on the couch. He blushes, and Cirasuolo tells him that maybe he'll be stronger tomorrow.

Michael doesn't get stronger. In fact, he's losing blood, and he's rushed to the hospital. The next morning, Cirasuolo packs his bags and returns to the rooming house in Chelsea where he rents a room when he's in between clients. He's going to San Francisco at the end of the week for a two-week vacation. "I've seen six people die in the past four months," he says. "I need a break. Sometimes I worry that I'm going to burn out. You know, there aren't any happy endings with this job. As I tell my clients, 'I wish there was something I could do for you, but there isn't. I wish I could make you well, but I can't.' It's frustrating."

But Cirasuolo says he believes in "the dying process." "One client wanted to commit suicide," he explains, "and I stopped him. Dying is there for a reason . . . at least I hope it is."

CIRASUOLO WAS RAISED IN AN ITALIAN ROMAN Catholic family in West Haven, Connecticut. He was the youngest of 11 children; his father, the eldest of 24, worked in an automotive-parts factory "with Ernest Borgnine before he got famous." He also took on landscaping jobs to earn extra money.

"We were pretty poor," Cirasuolo says, "but my mother was always bringing chicken soup to sick neighbors and giving our old shoes away."

With so many brothers and sisters, he found that he "kind of got lost in the crowd." He never did well in school and dropped out in his sophomore year. "Everybody told me, 'You're dumb, you're stupid,' " he says.

He spent two years in the National Guard and got married when he was twenty. "I knew I was gay," Cirasuolo says. "I should never have gotten married. But my mom wanted me to have a house with a white picket fence and to marry a nice Italian girl with a ponytail. So I bought the house and married the girl."

Cirasuolo and his wife stayed together for eight years. They had three children, and he supported them by working in a gun factory. "I was miserable," he says. "I was living my life the way my parents wanted it. It had nothing to do with me. Finally I got tired of sneaking off and meeting men in bars, and we got divorced.

"One day, my wife lined the kids up," he says. "She told them, 'Look at your father. He's queer. He likes boys.' " Cirasuolo's voice breaks. "They were only tots. I'll never forget that."

Eventually, his wife became a Jehovah's Witness. "She taught the kids that I was Satan," he says. "They won't have anything to do with me."

Last summer, he saw his eldest daughter for the first time in five years. "She has two kids of her own," Cirasuolo says. "She told me I could be accepted back into the family if I repented and gave up my evil ways."

After the divorce, Cirasuolo lived in Connecticut for five years with a man he'd met in a local bar. "His name was Bob," he says. "We owned a cottage on a lake and had a dog named Cindy and a hen named Henrietta. It was a good life."

In 1974, Bob, who was an alcoholic, died in a car crash. "Sometimes I think he's the only man I'll ever love," Cirasuolo says.

FROM CONNECTICUT, HE MOVED TO SAN FRANCISCO, where he was "amazed" by the city's liberal attitude toward homosexuality. "People didn't make fun of me because I was gay," he says. "I found the kind of freedom and acceptance that I didn't think was possible."

He also spent several years in therapy. "I wanted to feel good about myself," he says. "For so long I felt worthless, like people should be kicking me on the floor. My kids called me Satan, and deep down I didn't know what I was. I didn't even feel like a man."

In 1981, Cirasuolo returned to New York, where he joined Dignity, an organization for Catholic homosexuals. He also began working at the Dwelling Place, a shelter for homeless women on West 40th Street. He stayed there for almost two years, mostly doing cooking and housekeeping. "I'd always been afraid of bag ladies," he says. "Maybe I was worried that nobody would take care of me when I got older, and that I'd end up just like them.

"But it was a wonderful experience," he says. "There was one lady—we called her Miss Pockets—who'd come into the kitchen at 3 A.M. and pull a chicken out of her bra. Then she'd pull onions out of one pocket and potatoes and corn from the other. I'd make her chicken stew, and we'd talk. She only spoke in riddles, but I understood what she was saying."

Next, Cirasuolo got a job taking care of homeless youths at Covenant House.

"Most of the kids were black," he says. "I'd been afraid of them, just like I'd been afraid of the bag ladies. I had friends who were murdered, and I'd been robbed. But I came to realize that we're no different. It all comes down to prejudice. A lot of these kids don't have a chance. They drop out of school, and they can't get a decent job."

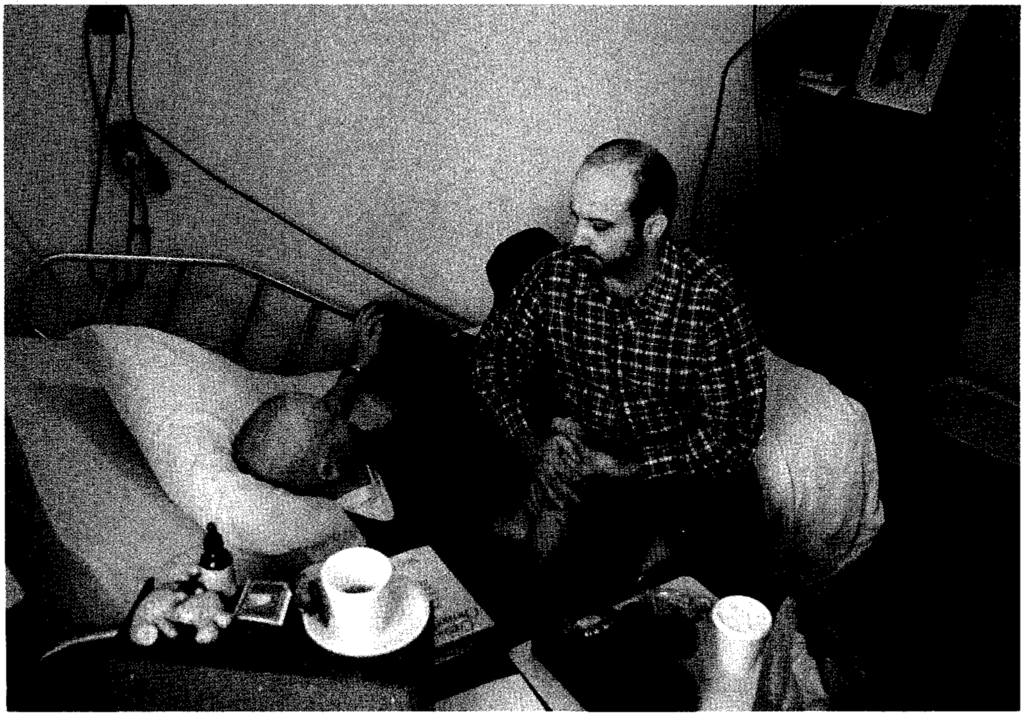
He knew the syndrome only too well. At 42, he was still trying to get his high-school diploma, although he repeatedly failed the equivalency test in Connecticut. "The situation was too pressured," he says. "I got so nervous that I couldn't think.

Then someone told me that in San Francisco you could take the test over several days. So I got on a bus and went out there. And you know what? I passed it! After that, I felt I could do anything."

AND THEN AIDS CAME ALONG. THOUGH NONE OF his friends had the disease, Cirasuolo knew he was in the high-risk category, and he was scared. "The minute I'd get a headache, I'd run to the doctor thinking I was going to die," he says. "So I decided to confront AIDS on my own terms."

He became a home-care attendant in order to "understand death a little better." Around the same time, he entered Alcoholics Anonymous. He claims he was a moderate drinker, but he wanted to stop entirely. "Alcohol lowers the immune system," he explains, "and I wanted to stay as healthy as possible."

He also cut down on his sexual encounters. "Now I only have very safe sex," he says, "and, frankly, I can't even remember the last time I was with a man. But it doesn't bother me. I just live for my work."



SAYING GOOD-BYE: *"I decided to confront AIDS on my own terms."*

Though Cirasuolo tries to distance himself from his patients, it's not easy. He still cries when he remembers a man named Henry, who died last spring. Henry was a makeup artist and hairdresser, and Cirasuolo took care of him for four months. "He could be a real pain in the rear," he says with a smile. "He put me through so much aggravation that I had to go to the doctor because I had severe chest pains.

"Henry was incredibly demanding," he says. "He couldn't walk, and I had to carry him everywhere. One time he wanted to go to Fire Island, but he was too weak. He got furious with me when I told him he had to stay home. 'Jerry, you don't understand,' he screamed. 'If I keep going, I won't die.'

"Finally, I had to tell him, 'Henry, *you* don't understand,' " Cirasuolo says. " 'It's time you have to face reality. You're dying, and you may only have a short time.' " He brushes the tears from his eyes. "Henry looked at me and cried, 'But I don't want to die. . . . I don't want to die! If I keep moving, I'll live.'

" 'No,' I told him. 'You can't get up . . . you can't swallow . . . you're having problems eating. It hurts me to tell you this, but you've probably got less than two weeks.'

"Henry laid back on the bed," Cirasuolo says, "and he took my hand. 'I love you,' he said. 'I know I'm a bitch. You won't leave me, will you?'

"I told him, 'Henry, I'll be with you until the very end.' "

Henry died seven days later. "I noticed that his breathing was becoming very slow," Cirasuolo says, "so I washed him down to make him feel more comfortable, and then I helped him push the air from his tummy into his lungs. Finally, I told him to let go. He died holding my hand."

Before Henry's body was taken to the funeral home, Cirasuolo sat down on the bed to say good-bye. He does this with every client.

"I take their hand and talk to them," he says. "I tell them I'm sorry that they passed away, and that I was happy I could make things easier. Then I say, 'Thank you for letting me work for you.' "

Cirasuolo says he's frequently offered pictures of clients, but he doesn't take them. "I don't need pictures to remember," he says. "I'll never forget any of these men. I try to help them die peacefully, but it's only peaceful to a point. I see a human being begging for his life, crying out to God to give him a few more years, a few more months. No, I don't need pictures."

IT'S A RAINY WEDNESDAY afternoon, and Jerry Cirasuolo is standing outside his rooming house. He's waiting to take an AIDS patient to St. Luke's Roosevelt Hospital for chemotherapy. The man's name is Scott, and he's only 23. Cirasuolo met him last July at GMHC and sometimes helps him out. He doesn't charge for his time because Scott doesn't have any money. Besides, he feels bad for him. "He's kind of like a son," he says.

Scott, who rents a room in Astoria, recently moved from upstate New York because he wasn't getting emotional support at home. His stepfather is blind, and his mother, a Jehovah's Witness, couldn't cope with the disease.

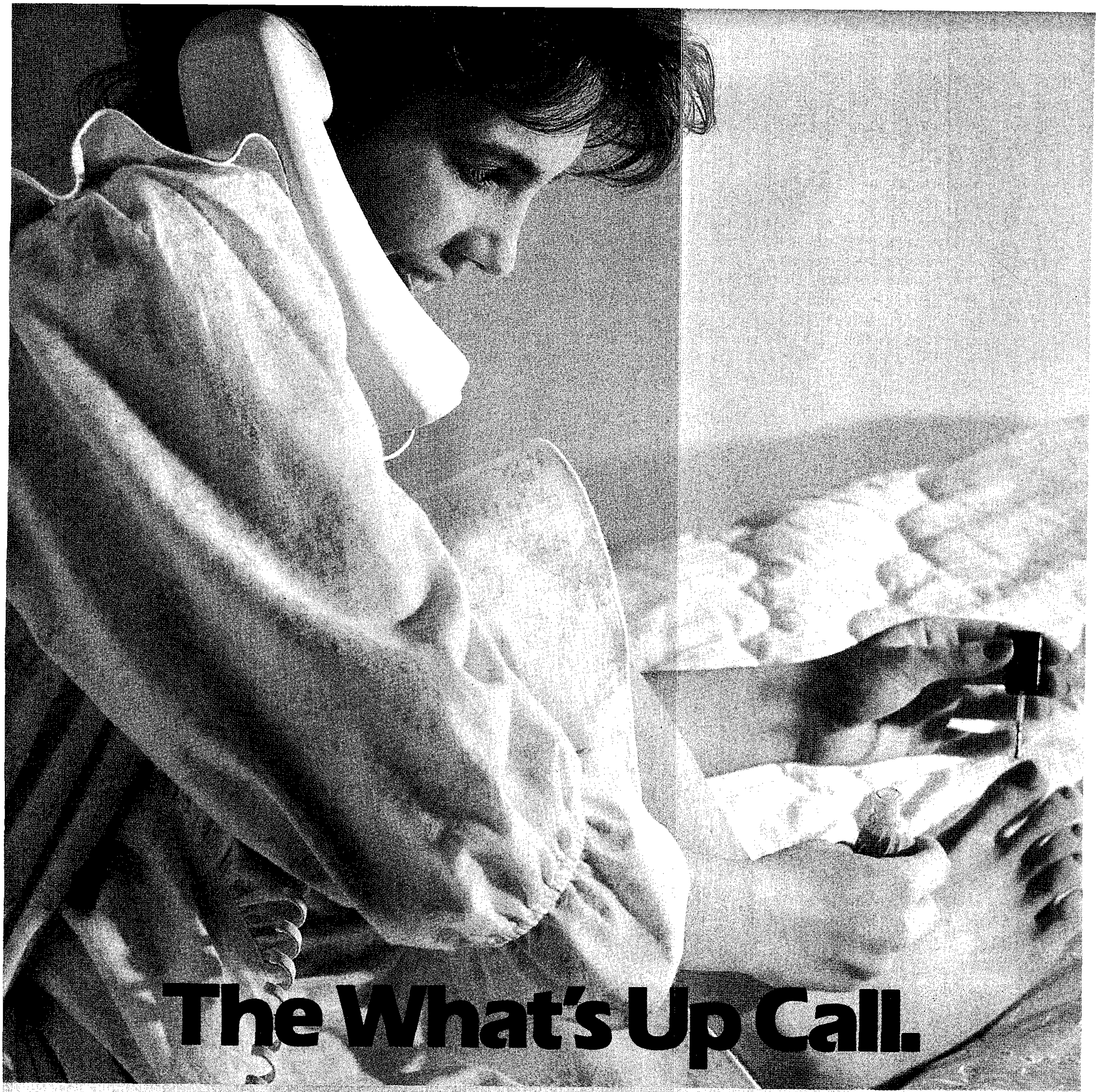
"Scott has a bad case of Kaposi's sarcoma," Cirasuolo says, "and he's terribly embarrassed about the way he looks. But the lesions haven't formed on his internal organs. Not yet, anyway."

A few minutes later, Scott comes walking down the street. He's wearing a green hat, and his face is hidden behind large Sergio Valente sunglasses. There's a black-and-white shawl wrapped around his neck, and even though it's 60 degrees, his hands are covered in black leather gloves.

Cirasuolo suggests they go to a local coffee shop to eat lunch. They sit down at a booth, and Scott removes his sunglasses. His blue eyes are badly swollen, and his entire face is covered with lesions the color of soot. Scott says that chemotherapy has made the lesions fade, and he hopes they'll eventually go away.

"Maybe I should get that cream for age spots," Scott says. "What's it called? Esotérica?"

"First, you should eat," Cirasuolo says. Scott orders a cup of chicken-noodle soup and then halfheartedly sips at the broth. He tells Cirasuolo about the diets he's been trying. Some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“I COULDN’T GET TO SLEEP LAST NIGHT,” HE SAYS. “I KEPT ON THINKING, IF I GET SICK, WHO’LL TAKE CARE OF ME?”

people have told him that macrobiotics help kill the AIDS virus, while others have recommended junk food. So Scott alternates between brown rice and cookies and candy. Cirasuolo thinks this is ridiculous, but he won’t tell Scott. “Sometimes,” he says, “hope is all they’ve got.”

He wraps up a blueberry muffin for Scott to take to the hospital and then helps him carry his “suitcase” into the I.R.T. station. Actually, the suitcase is a white laundry bag that’s chock-full of food and other portable items. “You got a whole supermarket in there?” Cirasuolo asks.

On the subway, people stare at Scott and whisper, but he doesn’t seem to notice. He’s too busy quizzing Cirasuolo about his views on religion. Though Scott is a Jehovah’s Witness, he’s thinking about converting to something else. “I wonder if having another religion would make it easier?” he says.

Cirasuolo says he doesn’t know. “I believe in a higher power,” he explains, “and I hope there’s an afterlife. But I can’t picture anything, and I don’t want to make up a fairy tale. I guess if it were meant for me to know, I’d know.” He tells Scott that one client used to think God existed in a doorknob. “He was suffering from brain disease,” he says, “but he died peacefully, staring at the door.”

At St. Luke’s, Cirasuolo and Scott wait in the admitting room for 45 minutes. The room is painted beige, and the windows are covered with faded chintz curtains. When a woman in a purple blouse calls Scott’s name, Cirasuolo lets out a loud groan. “She’s like a prison warden,” he says. Cirasuolo can be tough and aggressive, and doesn’t let his clients get pushed around. He’s like James Cagney playing a guardian angel, and sometimes it rubs people the wrong way. But he says he doesn’t care.

“Is it too much for people to be polite when somebody’s dying?” he asks.

“The phone is $21 for six days,” the woman is telling Scott in a loud voice.

“But I’m only going to be here for three days,” Scott says.

“It doesn’t matter,” the woman replies. “That’s $21 for six days. So, you want to pay now or later?”

The last time Scott was in St. Luke’s, Cirasuolo managed to get him some emergency cash from GMHC. “He spent some of it on a new jumpsuit,” he whispers. “He wanted to look nice, but then the next day his hair fell out.”

“Okay, c’mon,” the woman says, leading them to a tiny room on the seventh floor. “Oh, great, a TV!” Scott says.

“That will be $5.25,” the woman says.

While Scott changes out of his street clothes, Cirasuolo waits outside in the hallway. He says he doesn’t have much faith in hospitals. “Last time, Scott had a bad reaction from one of the drugs,” he says. “His head and arms were twisting around his body, and his tongue was shooting out of his mouth. I ran to get the nurse, and she said she’d be there right away. Fifteen minutes later, she still didn’t come, and Scott’s eyes were closing. A man from GMHC helped me hold him, and I put ice in a towel and wrapped it around Scott’s neck. His eyes started to open again, and finally the doctor came.”

Cirasuolo says that even though many of the nurses and doctors are more educated about AIDS now, they’re still frightened by it. “A lot of the nurses get dressed up like the Lone Ranger,” he says. “They’ve got the mask and the gloves, and they practically run out of the room.” Though he has had more contact with AIDS patients than most people, he isn’t worried about catching it. “If I get AIDS, it will be from sexual contact years ago,” he explains, “and not because I was a home-care attendant.”

The last time Scott was in the hospital, Cirasuolo gave him a massage. “It was hard,” he says. “The lesions are very bad on his back.” He shakes his head. “I couldn’t get to sleep last night,” he says. “I kept on thinking, If I get sick, who’s going to take care of me? Who’s going to hold *my* hand?”

WHEN CIRASUOLO WALKS BACK INTO THE ROOM, Scott is lying on the bed, wearing a blue sweatshirt. Cirasuolo goes over to him and rubs the top of his head. “Hey, there’s some hair growth,” he says. Scott empties the contents of his laundry bag. There are three books—*Coping With Chemotherapy, The New Testament,* and Eerdmans’s *Handbook to World Religions*—along with fresh basil, parsley, ginger root, a vial of catnip, a bottle of Motion Mate, and four kinds of herbal teas. There are also Fig Newtons, potato chips, and chocolate-chip cookies. “Everybody gave me advice on what helped nausea after chemo,” Scott says, “so I brought everything. Now I wonder if this stuff is going to do any good.”

“You wonder too much,” Cirasuolo says, sounding very tired.

The next day, he is back at the hospital, sitting on the end of Scott’s bed. They’re waiting for the doctor to administer the chemotherapy, and she’s already two hours late. A nurse, who is wearing gloves and a mask, pops a thermometer in Scott’s mouth and disappears. “Maybe she’s got a cold and she’s trying to protect you,” Cirasuolo says. But he doesn’t sound as if he means it.

“When they find a cure for this disease, I think I’m going to open up a flower shop,” he says. “Or maybe I could do some kind of social work. My therapist told me I should get into something that isn’t so heavy.” Today is the last day of work before his San Francisco vacation, and he can’t wait to get away. “I’m really going to try to forget about AIDS,” he says. While he’s on vacation he’ll be helping a friend who has diabetes.

As Scott waits for the doctor, he lines up eight plastic cups next to his bed. While he fills them with vegetables, herbs, and teas, Cirasuolo is on the phone to GMHC to let them know Scott is in the hospital. “They’ll send someone over to visit you,” he says.

Scott tells Cirasuolo that he had a visitor last night. “He brought me a picture of Joan Collins,” he says, pointing to a photograph in a gold-colored frame. “I love Alexis.”

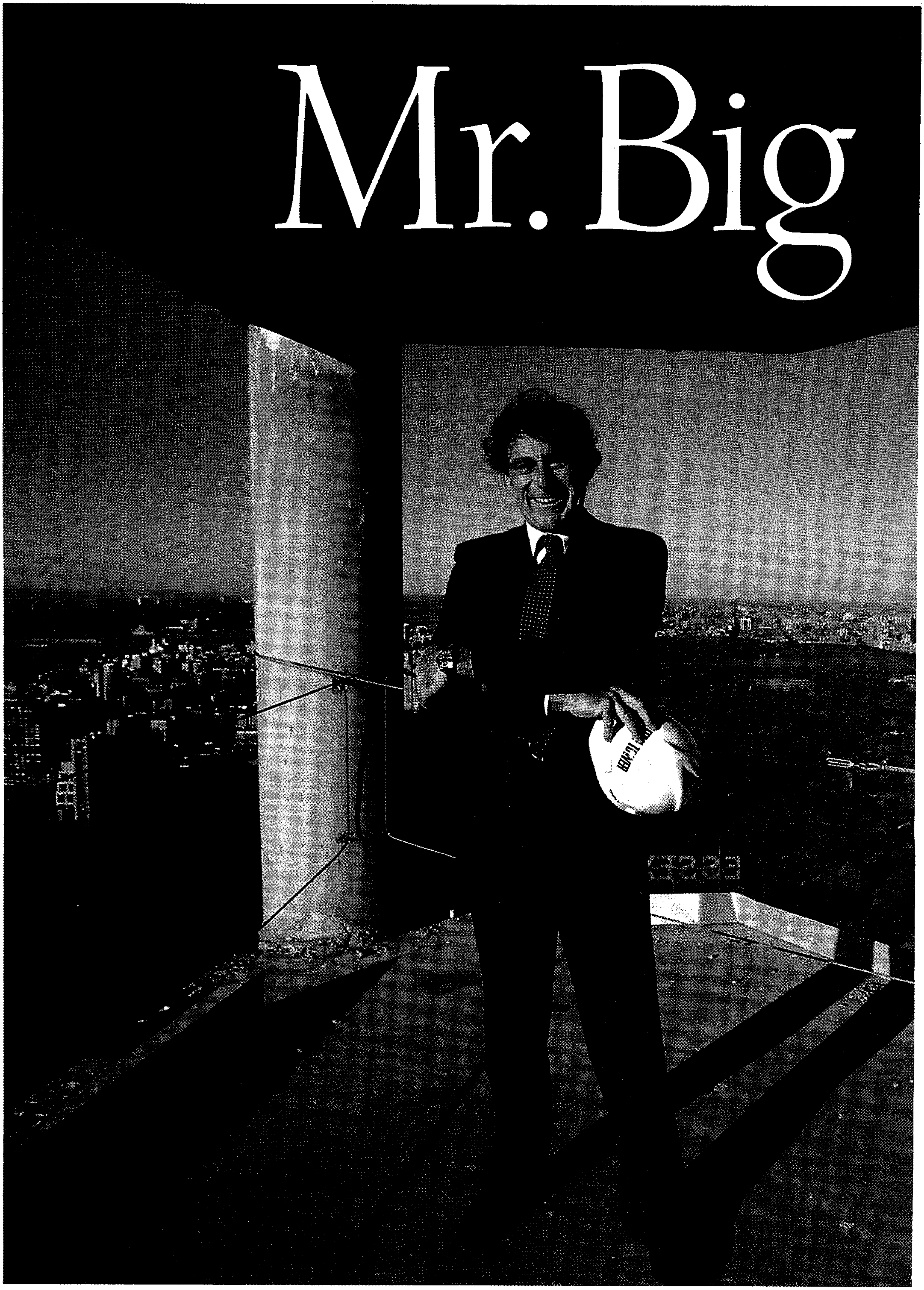
It’s 4:30, and Cirasuolo has to go to American Airlines to pick up his plane ticket. “I wanted to help him through the chemo,” he says. “But sometimes I have to think about myself. Besides, he doesn’t really need me yet. When the time comes, I’ll be there.”

When Cirasuolo says good-bye, Scott starts to panic. “I don’t have anyone,” he says. “No family. No friends. Boo-hoo!” He tries to make a joke of it, but it’s obvious he’s scared.

“You got yourself,” Cirasuolo says, giving him a big hug. “You got yourself.”

Fifteen minutes later, the doctor inserts a long tube into a vein in Scott’s right arm. The tube is attached to a plastic bag that hangs from a metal stand. For the next 45 minutes, a clear liquid drips from the bag and runs down the tube into Scott’s arm. As he sits curled up on the bed, he looks like a small child. He adjusts the adhesive tape on his wrist and then stares at the picture of Joan Collins. “I wonder when Jerry’s coming back,” he says.

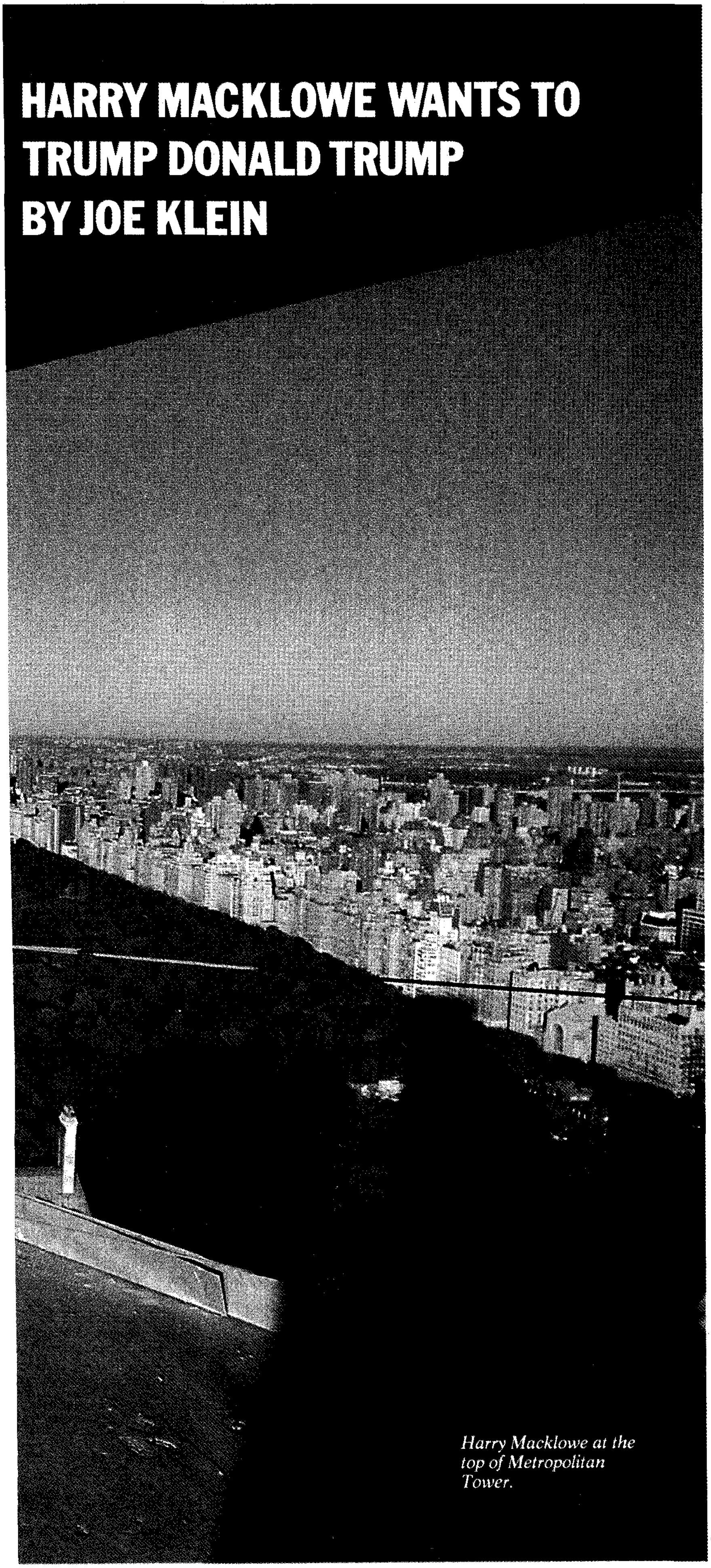
Mr. Big



PHOTOGRAPH BY DANA FINEMAN

HARRY MACKLOWE WANTS TO TRUMP DONALD TRUMP

BY JOE KLEIN



Harry Macklowe at the top of Metropolitan Tower.

©Sygma

A WOMAN IS MOANING ON West 44th Street.

Ohhhhh . . . uhhhhhmmm . . . ahhhhh . . .

The woman is neither young nor thin; she is wrapped in a large pink towel. She is pretending to emerge—refreshed to the point of ecstasy, it seems—from a steam room, with her dog, a toy poodle.

Ohhhhhh . . .

Now she is on her stomach, pretending to be massaged. The dog is next to her—on its back, legs splayed, being massaged, too.

This is supposed to be funny. It *is* pretty funny. The humor is lost in the context, though. The context is rather strange. The woman and dog are promoting a real-estate venture. They are actors making a film designed to persuade rich people to have fun with their money, to spend it blatantly on condominiums in a brazen new building rising on West 57th Street, near Carnegie Hall.

The building is called Metropolitan Tower, and it is unavoidable—an immense, triangular, black glass sheath that rises 78 stories (or 65, depending on whom you talk to) above street level. Viewed from Central Park, it seems to be a glass-and-steel Godzilla looming ravenously over the elegant shoulders of the Essex House and the St. Moritz. Paul Goldberger, the architecture critic of the New York *Times*, has called it "a sleek, arrogant intrusion into the midtown streetscape." On the other hand, Bobby Zarem—who has been hired to publicize the building—says that its 246 apartments offer "the greatest views in the history of the world."

The views have attracted the interest of celebrities—Sylvester Stallone, Michael Caine, and Cher, among other Zarem clients and buddies—and the usual collection of foreigners, corporations, and speculators willing to pay an average of $521 per square foot, about $200 less than at the equally egregious Trump Tower. The Metropolitan Tower sales force insists that the price per foot will pass Trump's in time, but even now, the *cheapest* apartment in the house, a one-bedroom somewhat larger than a crevice, costs $320,000. The deluxe penthouse will go for a mere $5 million. Indeed, projects like Trump and Metropolitan towers, U.N. Plaza, and the Promenade are so expensive that they have been accorded a new classification in the ever-inflating balloon of New York real estate: They are called *super*-luxury apartment buildings. The development of such properties has become a form of laissez-faire mayhem in the city, pursued by a group of men—there are no major women developers—who push the limits of acceptable behavior in order to erect outsize monuments to their daring and, not

NOTORIETY: *"I'll always be known as the man who tried to knock down West 44th Street without a permit in the middle of the night," Macklowe allows. "Nothing else I've done in life seems to matter."*

coincidentally, make hundreds of millions of dollars in profits. It is New York's version of an oil boom. Huge fortunes are being made very quickly.

Metropolitan Tower and its developer are the latest, perhaps the ultimate, expressions of this boomtown atmosphere. The developer is a man named Harry Macklowe. He is 48 years old and toiled in relative obscurity for most of his career—until last January, when he became notorious, the man responsible for a sordid event that occurred just down the block from the Macklowe (née Savoy) Theater, where the fat lady in the pink towel is moaning.

"I'll always be known as the man who tried to knock down West 44th Street without a permit in the middle of the night," Macklowe allows. "Nothing else I've done in life seems to matter."

The ad hoc bulldozing on 44th Street, which was to have included the Savoy, is *the* symbol of real-estate development gone amok. Macklowe was rushing to clear a portion of the block between Sixth and Seventh Avenues before the state could pass a law banning the demolition of single-room-occupancy hotels. The demolition proceeded outrageously, in the early evening, without any attempt to protect pedestrians from flying debris or water geysering from busted pipes (early reports that gas in the buildings hadn't been turned off proved false). The immediate reaction was, understandably, outrage. The *Times* ran the story on its front page. Eventually, Macklowe was forced—by the city—to atone, to the tune of $2 million donated to housing for the homeless. The memory lingers, though—an indelible stain. It affects every dealing Macklowe has with city agencies now. His name has become synonymous with greed and grotesquerie, which is something of an irony.

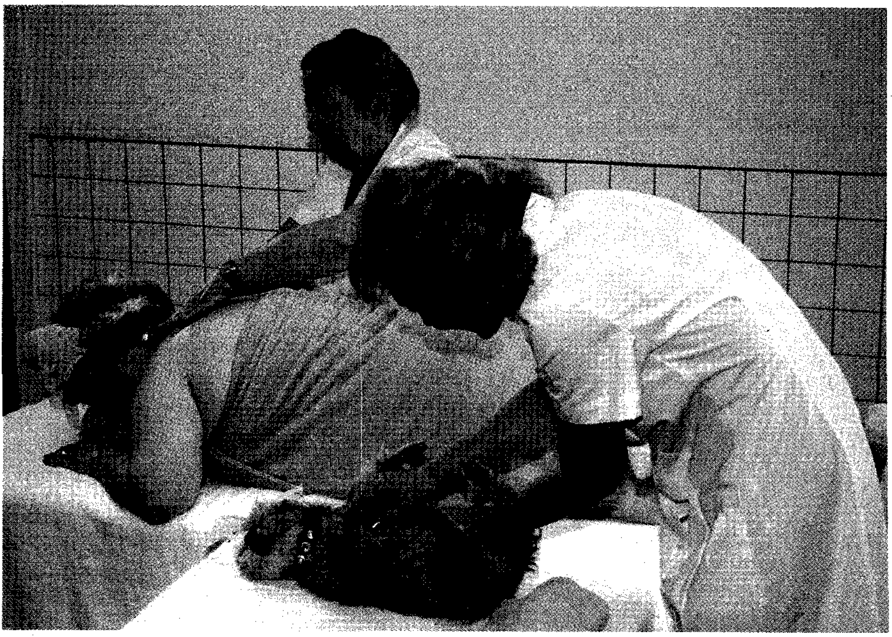
Harry Macklowe always saw himself, and hoped to be known, as a man of taste and a patron of the arts.

"Is there anything you can do to clean the slate after 44th Street?" I ask.

"I can let you hang out with me," he says, "and see if I'm as crude and sleazy as they say."

"THIS IS TERRIBLE," HARRY Macklowe says, inspecting a rather common piece of domestic sculpture at the Metropolitan Tower construction office early one morning. "This is nothing like the fixture I ordered. This is the sort of thing you find in $35-a-night hotel rooms."

Macklowe believed he had found the perfect toilet bowl. It was sleek, stylish, cool blue-white, and very cheap; it would save him an estimated $300,000 over the course of the job. But the manufacturer—a company named Colton-Wartsila—had been bought by a competitor, Briggs, and the line was discontinued. The chunky, awkward, off-white bowl he is perusing is the proposed Briggs replacement.



EGO MASSAGE: *The promotional film exhorts rich people to enjoy their money.*

"I am furious," Macklowe says to a circle of lieutenants who stare intently at the bowl. "We were guaranteed the other fixture, and I want it. And it would be nice if we could have it on schedule. I do not want to have 400 construction workers standing around with their fingers in their pockets, waiting for fixtures to be delivered. Can you do it?"

There are nods and affirmations. A construction foreman says he's already put the heat on Briggs. An architect says he is checking plumbing-fixture houses for alternatives, just in case. They scurry off to their tasks.

"Did you notice?" Macklowe asks me. "The deference? I have no idea what the truth is. They were telling me what I wanted to hear. That is rampant in this business." And in every business, but Macklowe is a confusing sort of boss: by turns powerful and subtle, sophisticated and profane, a mass of contradictory messages. He inspires deference, familiarity (even his secretary calls him Harry), and, no doubt, terror, depending on the day and the employee.

He is an odd-looking man—solidly built, strong features, lightly freckled, with dark hair parted improbably down the middle. The hair is plastered down in front, wild and curly in back, a combination of choirboy and robber baron. He tends to speak softly, slowly, and likes to use big words—but one senses that there is a wild side to him (like his hair), quick to anger, furious and sarcastic. He dresses boldly, in double-breasted suits. He smokes several packs a day of old-fashioned, unfiltered Pall Mall cigarettes, which must be a conceit. He enjoys being a tough guy but wants to be considered a *sophisticated* one.

Macklowe has been active in the art world for many years. His wife, Linda, was the curator of Wave Hill until last February and is now working on several projects for the Aspen Art Museum. They have two children. His brother, Lloyd, runs the Macklowe Gallery, which specializes in Art Nouveau and Deco objects. "Harry has always been interested in art," Linda Macklowe says. "We both collect. Harry has a strong visual sense. Luckily for us, we like pretty much the same things. We spend a great many Saturdays at galleries and have a lot of friends who are artists."

Wreathed in smoke, Macklowe can move easily from strong-arming a plumbing contractor to discussing Fellini's camera technique. Fellini is his favorite

Photograph ©1985 by Stanford Golob.

film director; no doubt, if the Italian master of the absurd met Macklowe, the fascination would be mutual.

BEFORE HE GOT INTO TROUBLE on 44th Street, Macklowe hoped that Metropolitan Tower would make his reputation as a developer with a strong visual sense. It was to be his signature building; it would do for him what Trump Tower had done for that other guy. "I wanted it to be *the* glamorous building of the 1980s," he says.

It seemed the next logical step in a career that began modestly but has progressed with the inevitability of a tidal wave in recent years.

Harry Macklowe is not Sammy Glick. He did not grow up desperate on the Lower East Side and elbow his way to prominence. He grew up solidly upper-middle-class in Westchester, the son of a garment-center executive. He doesn't like talking about his childhood or academic career, because it wasn't very distinguished. School bored him.

He liked sales. "I wanted to be an advertising account executive, so I went to work at an agency when I got out of college [in the late 1950s]," he says. "I worked several different jobs there, but couldn't get the one I wanted. They didn't have many Jewish account executives in those days—it was very Protestant, old boy, Connecticut suburbs. I left and began selling advertising space for magazines."

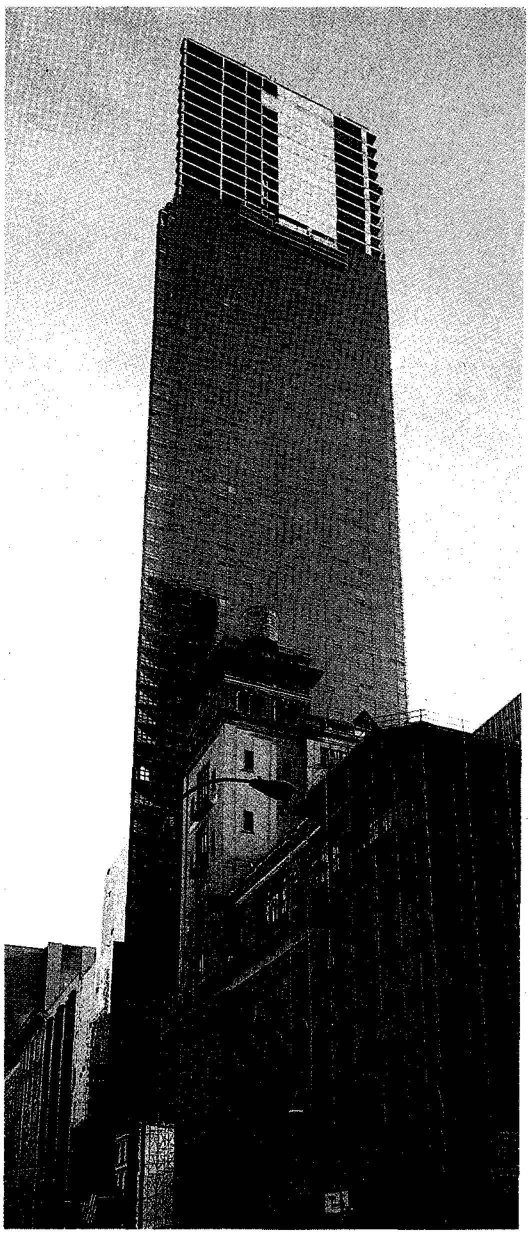
He became interested in real estate when he and Linda began looking for a place to live after they were married in 1959. They found an apartment in a renovated tenement on East 78th Street. Macklowe was fascinated by the conversion process, and by the developer, an old leftist, who included the young couple in his social circle. "What he was doing—assembling the property, designing it, renovation and sales—seemed much more creative than what I was doing," Macklowe recalls. "I asked him for a job. He said no, but suggested the best way to learn the business was to start at the bottom, in commercial real estate." Macklowe took the advice and began as a leasing broker with Julien J. Studley, Inc., in the early sixties. "Harry was obviously talented," says Mel Wolf, his first supervisor at Studley. "He was lively, intelligent, and very aggressive."

The job mostly required the last. Macklowe would walk into an office building cold, start at the top, and work his way down, canvassing companies, finding out if they were looking to move and, if so, what sort of space they needed. He enjoyed solving the puzzles, matching companies with space available. "Mel Wolf could go down any street and tell you exactly what was inside each of the buildings," Macklowe says. "I loved doing that sort of thing and was very good at it. I had a lot of luck convincing companies to move into the Pan Am Building, which had just opened."

Macklowe and Wolf got on so well they decided to form their own company. Soon, they moved beyond brokerage and began to develop buildings themselves. "I had a strong sense of the sort of space companies wanted," Macklowe says, "and it was a logical next step to start developing that space ourselves."

He moved step by step. He studied renovation jobs, then supervised one for an owner, then bought his own building, on East 28th Street, and renovated it. "It was very exciting," Macklowe says. "I could exercise my own design ideas for the first time. I saw a terrific light fixture at the 1964 World's Fair and used something like it in the lobby. We did very well with that building. I learned there was a lot more money in developing than in brokerage."

"Harry is one of the very few people who moved from brokerage into development," Wolf says. "Most of the big guys—the Dursts, Rudins, Uris, Trump, the Canadians [Olympia and York]—were family businesses. Harry did it on his own, without connections, without backing."



METROPOLITAN TOWER: *A midtown "Godzilla."*

He began doing it at a time when not many others were willing to take the chance: in the late sixties, at the beginning of the great New York real-estate slump. His first new building was considered a real gamble. It was on Second Avenue and 47th Street, beyond the eastern frontier of commercial development. When the building was about to open, in 1970, Alan Oser of the *Times* wrote, "One thing that [a] major developer might not have done is start a small new office building with no advance tenant commitments on relatively off-the-beaten-track terrain . . . just as the rental market was collapsing. But the 33-year-old Harry Macklowe did."

The building, 866 Second Avenue, was significant in other ways as well. It was sleek, modern, well designed. On the 47th Street side, Macklowe established a public sculpture gallery, which got lots of favorable attention. There were four displays a year, selected by Linda Macklowe; since 1970, dozens of prominent sculptors have made their public debuts there. The first show was by Alex Liberman (who, in real life, is the editorial director of Condé Nast), and an array of city officials turned out for the opening to congratulate Macklowe, who seemed the very image of the "new breed" of developer, a man with taste and restraint and the public interest at heart.

It was a breed that would soon face extinction. "The market seemed irreversibly in the doldrums," Macklowe recalls. "No one was building in New York. I pulled out along with everyone else."

Indeed, business was so bad that Wolf & Macklowe, Inc., decided to close shop. "We had a large staff of salesmen, fancy offices, and not very much business," Wolf says. "We parted amicably. We both went on to other things."

Macklowe went on to commercial buildings in Connecticut, garden apartments in the suburbs, various properties in Florida. He did not grow poorer.

"Look, Harry," says the plumbing con-

Photograph by Dan Cornish/ESTO.

BIG THOUGHTS: *“I think Metropolitan Tower is a seminal building,” says the developer. “It will reshape architectural thinking.” It will also, according to* Forbes, *net Harry Macklowe about $100 million.*

tractor. “I can understand your motivation. It’s a beautiful fixture. It was going to save you a ton of money . . . but you should always deal with companies you know.”

“We were guaranteed shipment,” Macklowe says evenly. “If we do not receive the fixtures, we will sue them, and we may sue you too.”

“And besides, Harry, I was at this wedding last night—a cousin—and who do I meet but a guy who knows all about the product. He said it don’t flush too good.”

“We have been guaranteed delivery?” Macklowe presses on.

“Briggs says they’ll do it,” says the construction foreman. “Nineteen weeks at the outside.”

“Will that throw us out of sequence?”

“Look, Harry. Who chose the bowl?”

“Screw you,” Macklowe says, and stands up. “By the way, would you like to bid on the 42nd Street building?”

This is a subtle threat. The contractor believes he has already won the contract for Macklowe’s new luxury high rise on West 42nd Street.

“Harry,” he says, “can we talk?”

“What’s there to talk about?”

HISTORY WILL PROBABLY record that the great New York real-estate boom began when Donald Trump decided to renovate the old Commodore Hotel next to Grand Central Terminal in the mid-1970s. Harry Macklowe was not far behind, but not nearly so bold. He continued to take small, cautious steps. His first significant one was to buy the American Thread building on West Broadway in TriBeCa, hoping to transform it from commercial to residential space.

It turned into something of a disaster. Macklowe had to confront a small, relatively determined band of artists who lived in the building illegally but didn’t want to relinquish their space. The battle dragged on for years.

“We could have beaten him,” says Carol Ule, the attorney for the tenants, “but my clients chose not to appeal. My recollection is that Macklowe did what he felt he had to do in emptying the building, short of anything horrendous.”

But it wasn’t the most pleasant experience. Macklowe was blasted in *The Village Voice* for driving poor artists from their homes. “As soon as the building was vacated, we sold it,” says Marty Tener, now executive vice-president of Harry Macklowe Real Estate. “Harry had lost his *affection* for the building. He was hit pretty hard psychologically. He didn’t like seeming a bad guy in the art world.”

It was particularly embarrassing because Macklowe had become a valued board member of the Municipal Art Society. “Harry was very supportive and very knowledgeable,” says Margot Wellington, the executive director of the society at the time. “He helped arrange space for us and several other groups in the north wing of the Villard Houses. For several years, he actually managed the property for us.”

GRAND CENTRAL TOWER: *Commercial boom.*

Sources associated with the Municipal Art Society say that Macklowe was given a spot on the organization’s board in return for this yeoman service, and then was quietly dropped when his second term expired. “I think it was decided,” says a current board member, “that there might be a more appropriate person to sit on the board than a *developer.*”

Of course, it wasn’t merely embarrassment that caused Macklowe to sell his building in TriBeCa. He had begun to look uptown, where the first vague outlines of an enormous luxury-housing boom were becoming evident. He had a great site for a luxury building (east of First Avenue, between 53rd and 54th Streets) and a good idea of what to do with it—if everyone else was building condominiums, he’d do high-price rental units—but he needed cash to get it off the ground. “That’s the main reason we sold the American Thread building,” Tener explains. “We were trying to raise as much cash as possible to build RiverTower.”

“I REMEMBER SITTING IN A CAR with Harry at a construction site,” says Mel Wolf. “A man in a camel-hair coat was giving orders, and Harry was watching him intently. After that, I just *sensed* where he was headed. To be a developer you have to be able to do a lot of things simultaneously: deal with the city, deal with the architect, deal with the construction crew, understand the market. It straddles art, politics, marketing, labor. Harry loves having all those balls in the air at once. By 1979, it was clear that he was heading for the big time.”

Indeed, Macklowe surged with the boom. RiverTower was hardly finished when he began work on RiverTerrace, on East 72nd Street, and on Grand Central Tower, a commercial building on East 45th Street, and began negotiations on another—soon to be notorious—site, for an office building on West 44th Street, and on *another,* for a rental building on West 42nd Street, and on a proposal for a skyscraper above the Grand Central Post Office . . . and, of course, on Metropolitan Tower.

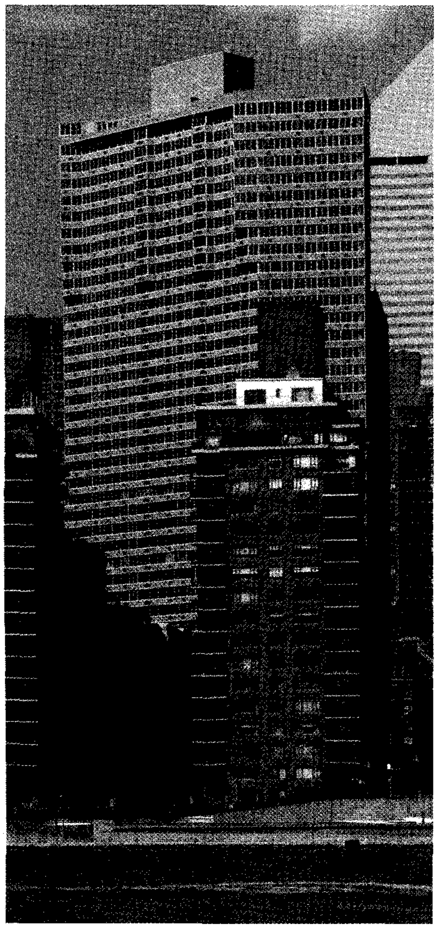
In the process, he gathered a team of young architects and businesspeople with strong ideas about marketing and design. “He has a reputation as a builder with his own opinions about architecture,” says one architect who worked, briefly, for Macklowe. “A great many colleagues warned me about him. They said it wouldn’t be a good situation . . . and we did come to a parting of the ways very quickly.”

“The Macklowe people have strong opinions about *everything,* not just architecture,” says Jane Gladstein of M. J. Raynes, the sales agent for Metropolitan Tower. “But they also have terrific taste, which is very rare in this business. I remember, early on, I was told that we were going to see the design for the building’s lobby. I asked, ‘Who did it?’

Photographs ©1985 by Stanford Golob.

Someone on Macklowe's staff, I was told. Someone named Bill Derman. I thought, 'Uh-oh. It's gonna be crapola.' Then I saw the design, and it just knocked me out. That guy is *really* talented."

Bill Derman came from the staff of James Stewart Polshek and Partners. Sheldon Werdiger came from Skidmore, Owings & Merrill. Together with Macklowe and Peter Claman, who is essentially a nuts-and-bolts architect (from Schuman, Lichtenstein, Claman & Efron), they made up the design team for Metropolitan Tower. "A design architect judges a building by its exterior," says Werdiger. "A developer sees a building from the inside out. Here, we try to do both, and I think we do it well."



RIVERTOWER: *Rental maverick.*

Macklowe is more blunt: "I am goddamned sick of the design community criticizing my buildings just because I'm a developer and we do the architecture ourselves. They think, 'Macklowe, that dumb s---, all he has is money.' But I am damned proud of our buildings. They work. The tenants love them . . . and that is because we get more involved in design than any other builder in the city."

He pauses a moment, for effect, then makes a pronouncement: "I think Metropolitan Tower is a seminal building. It will reshape architectural thinking. It will arrest the postmodernist movement. It will, I think, eventually be recognized as a classic."

It will also, according to *Forbes,* net Harry Macklowe $100 million.

Macklowe's corner office is a mess. His desk is nothing special, just a big table piled with offerings and reports. The rest of the room has been overwhelmed by Metropolitan Tower. The floor is cluttered with samples: swatches of carpet, marble, wood; sample kitchen cabinets, sconces, doorknobs, intercom systems. The walls are covered haphazardly with architectural renderings, photographs of sculptures, Lalique doors, and floor plans, interspersed with photos of sailboats — Macklowe is an avid sailor—and the requisite pictures of him with politicians (D'Amato, Koch, Bob Abrams), awards, and golf foursomes. It is a working office, not a throne room; an architect's office, not a tycoon's.

The phone rings. Macklowe answers: "Briggs says they won't *provide the Colton bowls? . . . Then what? . . . Great. We'll see about that." He hangs up and says, "See, I told you they were bulls---ting me."*

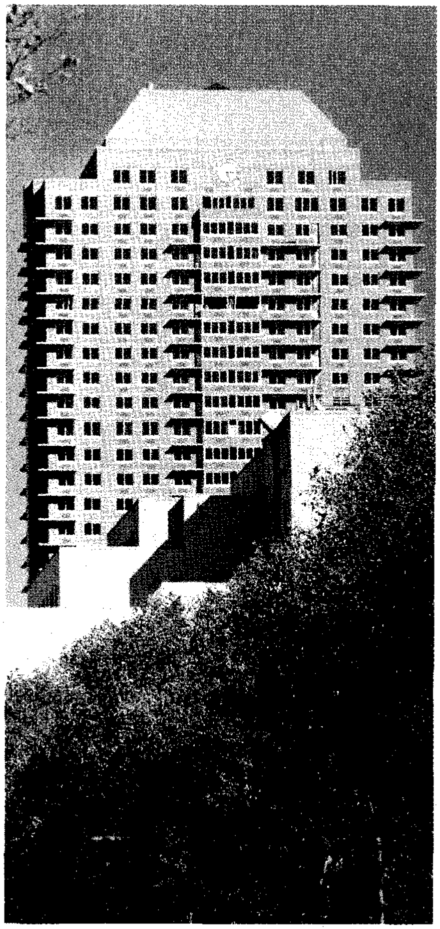
MACKLOWE SAYS HE WAS drawn, reluctantly, into the project on 57th Street by his RiverTerrace partner, Peter Feinberg. "Peter's son had an irregular plot of land—the Little Carnegie movie theater, several brownstones—and he wanted to develop it. I didn't think it was feasible. Too small."

But then Carnegie Hall announced plans to develop the parking lot next door—the Rembrandt site, it was called—and Macklowe changed his mind. As the owner of the property just to the east, he'd probably have the inside track on the Carnegie Hall contract. If he combined the sites, he'd be able to construct a mixed commercial-and-residential building with about 1.5 million square feet of space. So he bought out the Feinbergs for $17,131,476 and added several small parcels to his holdings: 148 West 57th (for $5,625,000) and 137 West 56th (for $875,000). The site was assembled by February 3, 1983.

There was, however, one small shard of property standing between Macklowe and real-estate nirvana: the Russian Tea Room. The Feinbergs had been negotiating with Faith Stewart-Gordon, the owner of the restaurant, and her husband, James. The Stewart-Gordons were being offered a complicated deal: $10-million, with all sorts of deferred payments and stipulations. Macklowe figured, if you go for it, you go for it. He was ready to blow the Stewart-Gordons away with cash. A meeting was set for December 7, 1982.

"I figure," said James Stewart-Gordon that day, "that you are the donkey, we are the brook, and Carnegie Hall is the hay."

Very clever, Macklowe thought, the donkey has to cross the brook to get to the hay—and this guy gets to call me an ass. He made his offer: "$10 million cash now, plus $500,000 a year for five years, plus space for the restaurant in the new building—with double the street frontage." Two sets of notes—Macklowe's and a lawyer's—make it clear that this offer was not rejected at the meeting, but James Stewart-Gordon says, "We never had any intention of dealing with the man. He was not our sort. He was a pirate. We saw a picture of him before we met him, standing in front of one of his buildings like Napoleon. We didn't want to deal with his type."



RIVERTERRACE: *The next wave.*

"Of course not," Macklowe would later say. "The first thing Stewart-Gordon said to me when I walked in was 'I guess I'm the last of the Wasps.' "

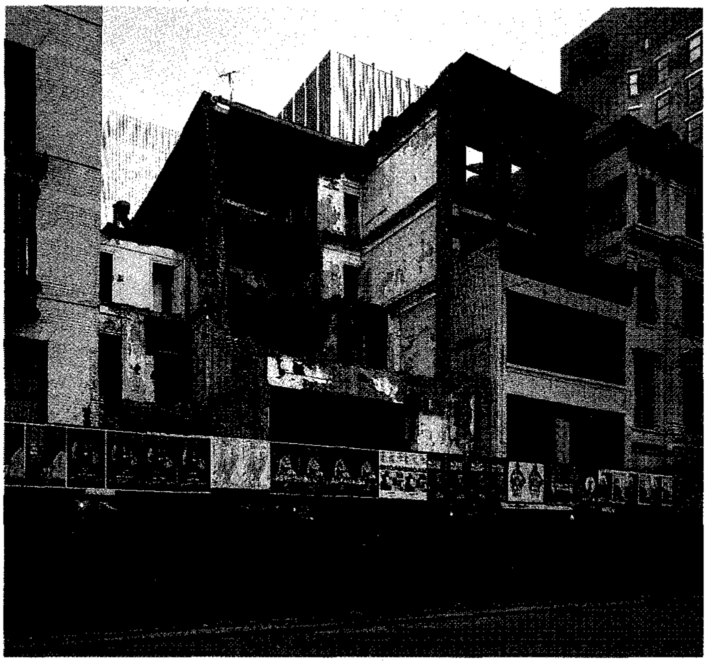
Stewart-Gordon rejected Macklowe's offer a week later, in a very unfriendly letter. Macklowe submitted his proposal for the Carnegie Hall site anyway. He had hired Skidmore, Owings & Merrill to do two plans: one for the Rembrandt site alone and another for the whole plot—if the Tea Room relented, which he figured it would, sooner or later.

The Rembrandt-site model was a strik-

LOW TIDE: *After 44th Street, he became a pariah. Mayor Koch returned his campaign contribution. Friends wondered whether Harry had changed. His every dealing with the city became a torment.*

ing thing: a building with a masonry façade to match Carnegie Hall's, that rose into a green-glass tower, cantilevered unobtrusively in the rear over the hall to create more space. This model and presentation cost Macklowe $250,000.

The most striking thing about the Rembrandt-site model, though, was that Macklowe had absolutely no intention of building it. He knew it was as uneconomical as it was beautiful: There was simply not enough space. It was a holding action, something to put before the Carnegie Hall board while continuing negotiations with the Russian Tea Room.



ACHILLES' HEEL: *The West 44th Street site.*

Stewart-Gordon wouldn't budge, though. "The restaurant is my wife's life," he says. "We didn't want to sell it, move it, or change it in any way. I don't think Mr. Macklowe was going to get the support of Carnegie Hall, anyway."

"That's hardly the case," Macklowe responds. "In fact, we withdrew from the Rembrandt site because we were afraid of exactly the opposite."

Indeed, Macklowe feared that Carnegie Hall was about to accept his proposal, forcing him either to construct a building that made no economic sense or tell the board of Carnegie Hall, "Sorry, fellas, we were just fooling."

Anyway, his plans had changed. If the Tea Room was going to stop him from building west, toward Carnegie Hall, he would go east. Early in 1983, he bought the 82,000-square-foot building at 140 West 57th Street and its air rights for $6.2 million, and was about to buy the air rights over 130 West 57th Street (for $3.5 million, in March 1984) and 131-35 West 56th Street (for $3.3 million, in June 1984).

By the time he withdrew from the Rembrandt site, in July 1983, Macklowe—working with Derman, Werdiger and Claman—had more or less designed the building that would become Metropolitan Tower. "We sat around the conference room one night with a yellow legal pad, trying to figure out a configuration," he recalls. The idea was to maximize the area of the building facing north, toward Central Park. "I drew the triangle shape, and it made an awful lot of sense—it doubled the exposure facing north. But I didn't really get excited about the views until we closed on 130 West 57th and I climbed to the top of its water tower—it was a cold winter day, early in 1984—and I saw a sliver of Central Park between buildings. I thought about what that view would be like higher up, and I decided to take it as high as we could go."

The height of the building, like so much else Harry Macklowe would do in the next few years, became a source of controversy. He claimed it was 78 stories tall, but there were only 65 floors. "It is the *equivalent* of 78 stories," he would say. "Look, the World Trade Center is 110 stories, right? What's the first floor when you get on the elevator? *Eleven.* Why am I singled out? You know why."

It is early morning. Harry Macklowe arrives—dashing, double-breasted, with a pale-lemon scarf—at architect Peter Claman's office for the weekly "job" meeting on Metropolitan Tower. He sits at the head of the table and faces an array of architects, and executives from HRH Construction Company.

He says, "Gentlemen, we have been f---ed on the toilets. They spoke to us with forked tongue. They say they do not want to take the time or trouble to make the fixture but will supply any replacement we select. Any ideas?"

Bill Derman reviews competing toilets. None has everything they want. On-time delivery is a problem, too. Meanwhile, Macklowe gets on the phone with the contractor and threatens to sue again.

"C'mon, guys," he says, hanging up the phone. "This can't be the only toilet in the world."

CONSTRUCTION BEGAN ON Metropolitan Tower in January 1984, and so did Harry Macklowe's Year of Darkness. There was immediate controversy: The Russian Tea Room complained that the dynamiting next door was rattling its noontime clientele. "Macklowe promised me he wouldn't dynamite during our busiest hours, from 11:30 to three," James Stewart-Gordon said.

"Bull," Macklowe replied.

Macklowe's dynamite was soon a cause célèbre in the media. Owen Moritz reported in the *Daily News* that the Stewart-Gordons were—finally—thinking about selling. Their price: $15 million.

Macklowe wasn't interested. "It was too late," he says. "They'd blown it, outnegotiated themselves. The only thing I was interested in was their air rights, by then. I sent them a copy of the contract I'd negotiated with the neighbors on the other side—$3.5 million. I offered them the same deal, take it or leave it."

"I don't remember getting a contract," James Stewart-Gordon says. "And yes, for a brief time we considered selling, because the dynamiting was disturbing my wife so, but not to Mr. Macklowe. We didn't want to do business with him."

The bad news continued in November. There was another explosion. The boiler at 30 East End Avenue, a rent-stabilized building that Harry Macklowe owned, blew up. Macklowe had been trying to clear the building of tenants in order to knock it down and build more luxury housing. Rumors and suspicions about the cause of the blast were inevitable.

"Absolutely outrageous," Macklowe says. "My daughter was living in that building at the time. I'd given a good quarter of my staff apartments there."

Indeed, subsequent investigation proved the explosion was an accident. There was no question, however, that

Photograph by Dan Cornish/ESTO.

Harry Macklowe took his time restoring heat and gas to the building while tenants were forced to find shelter—or new housing, he hoped—elsewhere.

Macklowe is not coy about this. "The site is underutilized—it calls for high-rise luxury housing—and there's nothing wrong with trying to maximize your profits," he says. "I'm very philanthropic, but I like to pick my charities and not have them imposed on me by people who would move out if the price were right. We offered them $22,000; do you think any of them would be left if we'd offered $100,000?

"If there's a housing crisis in this city, it isn't on East End Avenue. It's in Harlem, and the outer boroughs . . . and I'll tell you what: I hereby volunteer to renovate ten tenement buildings in Harlem *at cost*. I'm sure many of my fellow developers would do the same—so don't tell me about my lack of a social conscience just because I'm not willing to have a bunch of middle-class people be my wards for life."

Macklowe eventually was forced to spend $1.75 million restoring the heat and utilities to 30 East End Avenue. Tenants there continue to complain about inadequate services and a rash of suspicious burglaries.

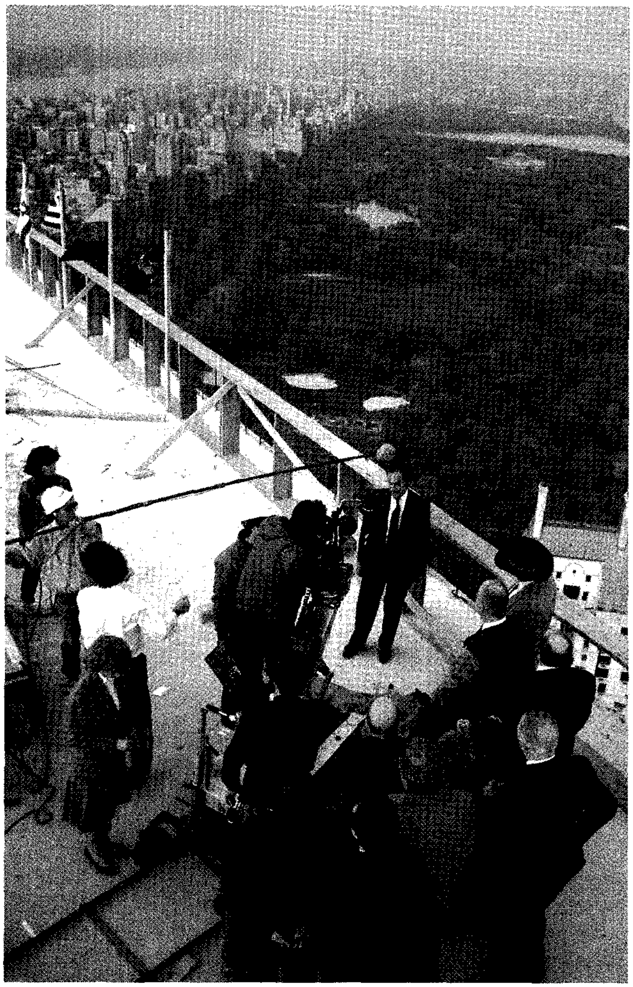
"Never!" Macklowe rages. "Even in the early days, when I was struggling, I never, *ever* strong-armed a tenant or withheld service."

The controversy on East End Avenue soon took a backseat, though, to a more spectacular attempt by Harry Macklowe to maximize his profits—on West 44th Street.

Here, for the first time, is Macklowe's version of what happened: "We had a deal with Sol Goldman to buy the parcel when all the buildings were cleared of tenants. We were going to construct an office building there. I went away, as I always do, for the Christmas holidays. I returned on Monday, January 7, and almost immediately received a phone call from my attorney, Jesse Masyr, who told me that a City Council resolution against the demolition of single-room-occupancy hotels was to be introduced on January 9; if passed, it would be retroactive to the date of its introduction.

"One of the buildings in the parcel was a hotel; most of its business was in foreign tourists, if you can believe this, from Canada and Uganda. I have no idea why. Anyway, because the room rates were less than $75, it was not considered a luxury hotel. A hotel that is not a luxury hotel is an SRO. Amazing.

"So I called Goldman to see if we could demolish before closing. He said sure. Then I called one of my subordinates to see if he'd gotten the demolition permits or contacted Con Edison to shut off the utilities into the building. He had been instructed to get the paperwork done in November, but let it slip. I told him to get the permits immediately. I wanted the buildings down before the bill was introduced . . . and yes, it would be fair to say that I wasn't in my calmest mood: The man had blown it. Later, he called and told me a Con Ed man was at the site and that he had the turnoffs. He said the demolition permit would be ready the next morning. I told him to go ahead."


SHOW BUSINESS: *Macklowe stars in the Metropolitan Tower film.*

"Knowing the permit wasn't in hand?"

"Make of it what you will," he says.

The subordinate, vice-president John Tassi, went ahead with the demolition *that very evening* without a permit and without any precautions taken to protect the public from flying debris.

Macklowe's damage-control operation was impeccable: Tassi took the fall. He resigned from the Macklowe organization and pleaded guilty to reckless endangerment. The Manhattan D.A.'s office learned, to its astonishment, that the wanton knocking down of buildings without a permit is barely a crime—a mere violation of the administrative code, not even a misdemeanor.

The city threatened to bring a civil proceeding against Macklowe, but he settled out of court—his penalty was the $2 million he gave to housing for the homeless.

When asked if there was anything he might have done differently, Macklowe says he probably should have made himself available to the press and issued an immediate apology. "What can I say?" he says. "It was sloppy."

And so he became a pariah. Mayor Koch returned his $10,000 campaign contribution. Old acquaintances wondered whether Harry had changed, whether his mind had been fried by the money sickness. Fellow developers, politicians, and others almost universally described him—not for attribution, of course—as "crude" and "sleazy."

His every dealing with the city became a torment. In one case, he modified the lobby at RiverTerrace—changes that city planners admitted had a positive effect for tenants and no negative impact on the public—but he *had* changed the plans without informing the Planning Commission, and so he was ordered to improve a section of the East River Esplanade in Harlem (he'd already renovated the section from 71st to 81st Street in return for the zoning variance that enabled him to build RiverTerrace). Macklowe was outraged by this punishment. At first, he refused to make the Harlem improvement. The Planning Commission threatened to lift his certificate of occupancy for RiverTerrace.

The city Art Commission said he couldn't use decorative sidewalks at Metropolitan Tower, even though the Russian Tea Room—and more than a few other buildings on the street—had them. The sidewalk on West 57th Street, it was decided, was becoming too confusing because of all those competing decorations. In the past, this might not have happened. Macklowe had had friends on the commission. But now he was an outlaw, and no one in city government would be caught dead ruling in his favor.

As Metropolitan Tower rose higher and higher, dwarfing its neighbors and overwhelming the street, Harry Macklowe had to wonder if even this, his ulti-

Photograph ©1985 by Stanford Golob.

FAST TRACK: *Metropolitan Tower will not be a building for old-money types. Rock stars will not be rejected. The kitchens are tiny, the bathrooms large. It is not a place for people who dine at home.*

mate statement, would be besmirched by a stupid move on 44th Street.

Late night in the office. Bill Derman has returned from scouting toilets. Classy bowls can be had, but not in the cool blue-white Macklowe wants. "It has to match the bidet," Macklowe insists.

"Why have bidets?" he is asked.

Derman and Werdiger laugh. They had opposed bidets all along. Macklowe stumbles, mutters, "Market influence. The European look." Then a shrug. "Trump had them."

He continues to insist on the bowls he wants. He will get them or sue.

ACTUALLY, THE MARKET IS such that Macklowe's notoriety—in the sense that he thumbed his nose at social responsibility—may *help* sell apartments at Metropolitan Tower. His sales pitch encourages rich people to feel brazen enough to live suspended in air above Central Park, to feel there's no reason not to live in luxury, in a building that will offer private health and dining clubs, room service, maid service, overnight shoeshines: "The most extensive amenity package offered in a luxury building in the city," say the sales agents. Metropolitan Tower will not be a building for old-money types. Rock stars will not be rejected as too raucous. It is a building designed for people who like to be seen, who live out on the town. The kitchens are tiny, the bathrooms are large. It is not a place for people who dine at home.

The indications are that a great many people are interested in such a place. An average of 50 inquiries a week were being received even before the sales office opened in mid-November. Potential buyers were demanding to be taken to the top, even though there were no walls. "I took one man up," says Debra Lehrman of Macklowe Real Estate, "and when we got there, he just latched on to a pillar. I had to walk him, holding his hand, down 65 flights."

Lehrman also escorted Sylvester Stallone to the top one windy afternoon: "He had his problems on the construction elevator—with all those construction guys around saying, 'Yo, Rocky.' He said to me, 'Rocky can't be scared.' "

Macklowe says Stallone wants to buy a whole floor of Metropolitan Tower. "A whole floor sells for about $3.2 million," he says. "A bargain." He says Michael Caine wants an apartment, too: "I don't care about celebrities, though. I'd rather have nice, quiet executives."

More likely, he is aiming for executives who aspire to life in the fast lane, people who want to pretend they *are* celebrities and live in a high-profile building. The appeal to such people can be seen in the curious two-pronged marketing strategy Macklowe has adopted. "Apollonian and Dionysian," says Michael Bierut of Vignelli Associates, designer of the promotional brochures for Metropolitan Tower.

In a way, the brochures reveal as much about Harry Macklowe as they do about the building. One is a very arty, austere, elegant photo album with a plain white cover. "I love working with Harry," says Massimo Vignelli. "When you have a client who understands a white cover, you are already over the hump."

But then, too, there is the "life-style" brochure, a brash, sensual assault based —Macklowe says—on the Nike and Christian Dior ad campaigns. It consists of stylized, narrative photographs. For example: a man in a party hat, passed out on a black couch, and the message "Sheiks, Starlets, Senators . . . it's amazing who'll come to your Tupperware party if it's at Metropolitan Tower."

The Metropolitan Tower movie, a ten-minute production to be shown in the sales office, is more of the same: A group of rich people tour the construction site, all of them fairly salivating over the prospect of life at Metropolitan Tower. There is the fat woman—a Park Avenue matron—in the pink towel, who dreams of moaning in the steam room; a Texan (played by Nick Apollo Forte of *Broadway Danny Rose*), a Greek shipbuilder, an English lord, and Russian spies (who order a whole floor for comrade Gorbachev). "The movie is unprecedented," says Robert Burnett of M. J. Raynes, the sales agent. "Other buildings have films, but more the 'I Love New York' sort of thing." The humorous celebration of opulence, of flaunted wealth, is no accident. "It flatters the market target," Macklowe says.

More flattery: Macklowe has hired four "internationally acclaimed" interior decorators to design model apartments for the building. The styles are, more or less, Sleek Continental, Plush Romantic, Hip Contemporary, and Faux Cowboy. The last, featuring an array of Ralph Lauren fabrics and wallpaper, will be used in one of the smaller, less expensive apartments. "We thought corporations might find this sort of thing attractive for visiting executives," Macklowe says, reviewing the final plans one afternoon.

"This is *really* a rather small apartment, so there wasn't all that much we could do with it," says Dina Frank of Gensler and Associates, the designer. "Here are the cabinets for guns and trophies, as you suggested."

Macklowe chuckles at the thought.

"There was some question of what to do in the kitchen," Frank says. "Someone suggested a tin ceiling."

"A tin *ceiling*?"

"Well," the designer says, "*none* of this is really to my taste."

"Mine either," Macklowe agrees. "I think it's rather turgid, in fact. But it's what the market demands."

Macklowe's market sense remains impeccable. By late November, with the building still very much unfinished, he had already sold 63 apartments and was preparing sales agreements on 13 others.

Macklowe calls at night, quietly triumphant: "I wanted you to know the toilet situation has been resolved. Briggs agreed to give us their top-of-the-line product—which looks as good as the Colton bowl—in the shade of white we wanted. In fact, they are renaming the fixture. They are calling it—and the matching bidet—the Metropolitan series."

A man is moaning on Ninth Avenue.

"*Ohhhhh. Ohhhhh,* look at that," Harry Macklowe says, standing, *dancing* in an editing room at the Film Center. He is looking at film of Metropolitan Tower, shot from a helicopter. The helicopter dollies around the top of the building; the views are spectacular. "Where's my Mekong Delta shot? Oh, here it comes. . . ."

The helicopter approaches from the north, skimming the treetops of Central Park, then up to Central Park South and up, up with a *shoosh* to Metropolitan Tower. "Oh. Oh. That's it. That's great. I love it. I wish we could've had someone on the ground, shooting film of the helicopter, like the famous shot in Fellini's *8½*. Now, let's see the rest of the film."

It rolls. Rich people descend on Metropolitan Tower from all over the world. The fat woman leaves her tasteful, conservative building on Park Avenue and dreams of being massaged in a pink towel, with her dog, in the Metropolitan Tower health club.

"That's almost obscene," Macklowe says, chuckling. "How can we be sure this is in good taste?" ■

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A CHAMP GROWS IN SPANISH HARLEM

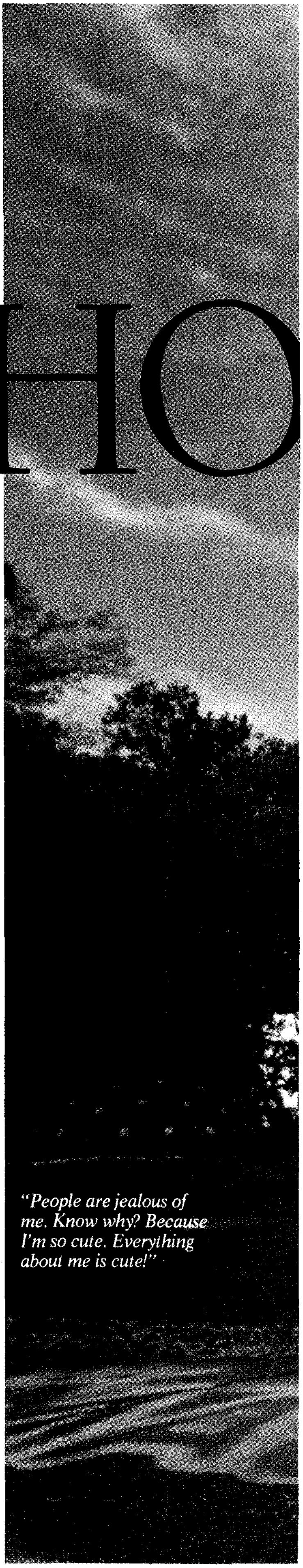
BY PETER BLAUNER

HECTOR "MACHO" CAMACHO is dancing alone in the green light a few feet from the bar at the Cat Club, a nightclub on East 13th Street. Music is blaring, and beautiful women and record-company executives are flooding the dance floor, but Camacho is, as usual, the main attraction. He wears a pair of tight black leather pants and an unbuttoned silver-and-black-sequined blouse. A huge gold MACHO medallion lies against his bare, muscular chest. He dances gracefully, with undulating, shrugging movements that start from his broad shoulders and work their way down through his hips.

Camacho, 23, is compact, a little under five foot seven and 135 pounds, and he normally has the wide, trusting smile of a young boy eager to make friends on his first day at school. But now, he's doing his best to look patient. His "entertainment managers" have asked him to stick around to meet some record-industry types who might help his singing career.

The people at the bar huddle over their drinks and nudge each other with a glance in his direction, and one blond man rushes into the bathroom to fix his mascara and tell his friends, "The Macho Man is here!"

Finally, someone approaches Camacho—a much taller, jovial-looking Hispanic youth in a jacket and tie. Camacho tries politely to duck him, but then realizes the man is Victor Lozada, an old friend from Spanish Harlem.



"People are jealous of me. Know why? Because I'm so cute. Everything about me is cute!"

Detail photograph by Richie Pan.

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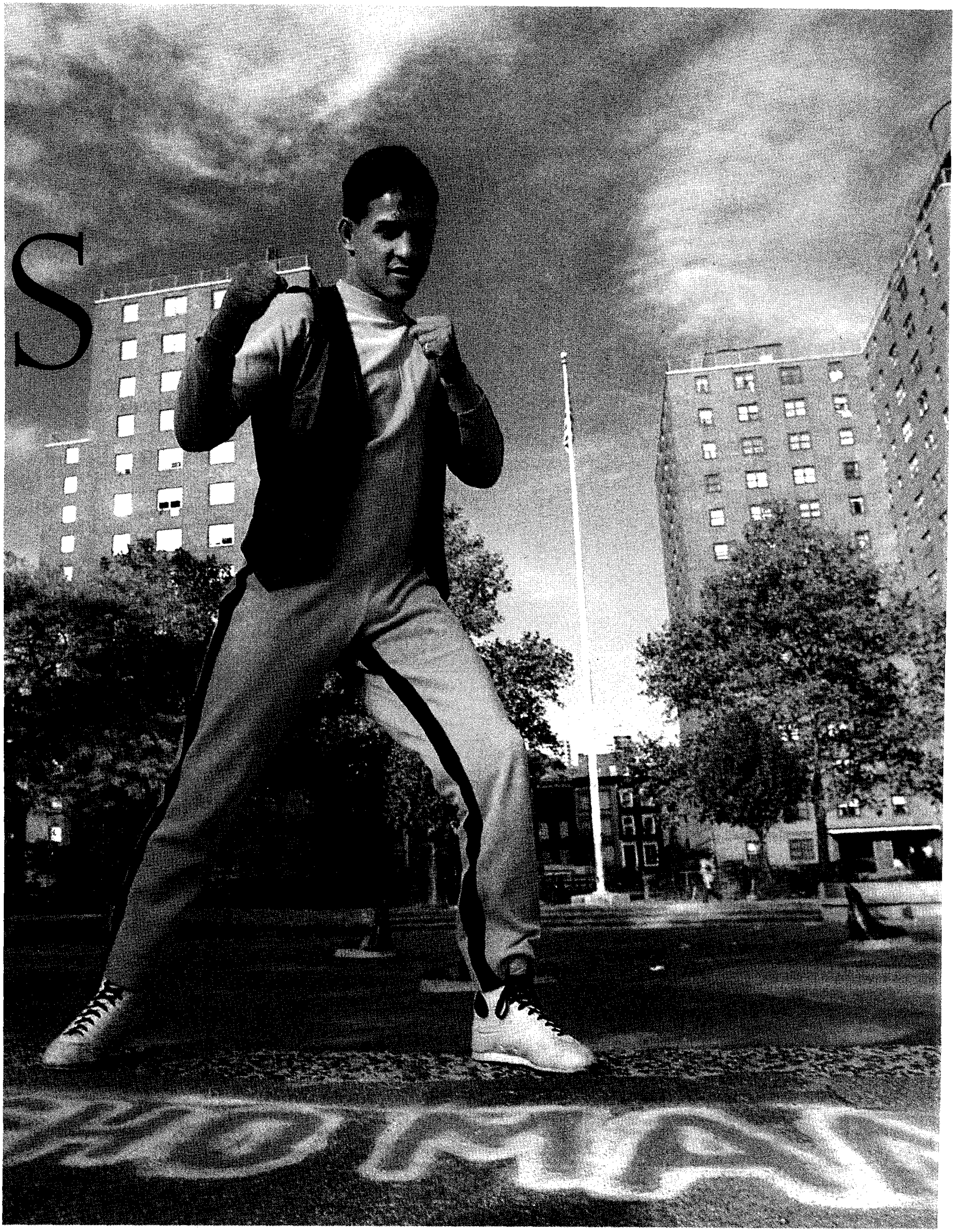
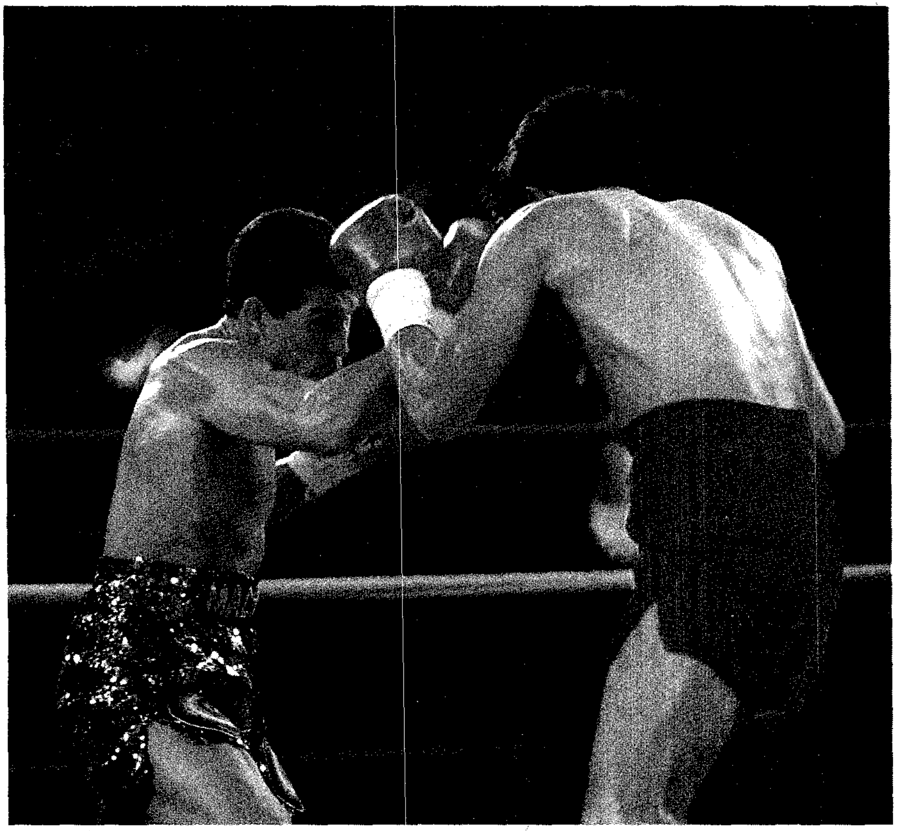


PHOTOGRAPH BY AL SATTERWHITE

THE NEIGHBORHOOD: *"I know about the bad things, but I have to come back sometimes. This is my home. It's where I go to be with my friends. I can't just forget about it. It's what made me the Macho Man."*



LIGHTNING STRIKES: *Camacho took the title from Ramírez with dazzling hand speed.*

"Normally, we'd hug each other," says Lozada, a stocky 23-year-old who has a Clark Gable mustache and wavy brown hair. "But I don't want to hurt myself on his shirt."

Camacho is pleased to find a friend so far from home. The two young men haven't seen each other in a while. "We know each other from way back," says Camacho, whose speech is hoarse and lightly inflected with a Spanish accent. "We robbed three banks together... *heh, heh*... piggy banks." They met at St. Cecilia's, one of eight schools Camacho was expelled from as a boy. "I was the leader of the pack in eighth grade when Macho led a pack from the seventh grade," Lozada explains. "Since eighth grade, nothing much has happened for me. For Macho, it's different."

Since eighth grade, Hector Camacho has won two major boxing titles and has gained a reputation as one of the most charismatic and controversial fighters in the world, perhaps the only true media star the sport has. Inside the ring, he is at once outrageous and masterful. At last summer's title bout in Las Vegas, against World Boxing Council lightweight champion José Luis Ramírez, he bounced into the ring wearing a floor-length robe made of red, white, and blue sequins in the pattern of the Puerto Rican flag ("He looks like he mugged Prince," muttered Home Box Office announcer Barry Tompkins). After stripping off the flag, Camacho put on a fierce, tightly controlled exhibition. He tore lightning strikes across Ramírez's face and body with his astonishing hand speed, landing rapid-fire eight- and nine-punch combinations and knocking Ramírez down in the third round. In the end, Camacho took his second world title by an overwhelming decision, his twenty-seventh professional victory without a loss. Now he's about to fight Freddie Roach, on December 18 in Sacramento, California, in preparation for his first defense of the lightweight title, probably in February.

When he's not fighting, Camacho is, if anything, even more flamboyant. He has posed in the nude for *Playgirl*, done anti-graffiti commercials for the city, and met President Reagan. A talkative and boyishly charming subject, he gives highly entertaining interviews filled with "I am the Macho Man!" breast-beating, jokes, and tales about his stint at Rikers Island as a teenage car thief.

But in its own frenetic way, Camacho's life is a paradigm of the painful struggle any gifted young man must go through in trying to free himself from the ghetto. There have been periods of intense vulnerability and self-doubt. After his trusted ex-manager denounced Camacho in the press last year, saying, "He's drowning in drugs," the young fighter spent eight depressed months out of boxing, and there were rumors that his career might be over. Minutes after his triumphant return against Louie Burke in Atlantic City in January, he cried on the shoulder of CBS's Tim Ryan before a national audience. Several months later, he was suspended briefly after traces of marijuana were found in a post-fight urinalysis. For all Camacho's success, his friends and admirers often worry that he could stray over the edge.

"Camacho has the potential to be one of the great fighters," says José Torres, former light-heavyweight champion, writer, and chairman of the New York State Athletic Commission. "And there are not many great fighters. He could be one of them, like Marciano, Willie Pep, or Ali. But he is very emotionally unstable."

Another old friend puts it succinctly: "He'll be fine—as long as the streets don't get him."

Tonight, Camacho's old buddy, Victor Lozada, wants to spend some time with the champ. Lately, Lozada has been having his own troubles. After working as a doorman at 733 Park Avenue, he was laid off and was out of work for a year. Though his ambition is to become a Port Authority cop, he has a temporary job as a luggage salesman. He has to get up early the next morning for work, but Camacho talks him into staying a little longer.

As the night unwinds, Camacho does not tire. He works the room, shaking hands, dancing, and delivering bons mots: "I am the Macho Man!" he cries. "People are jealous of me. Know why? Because I'm so cute. Everything about me is cute! They all want to be like me! Who else do they want to be like? Marvin Hagler? What? Be bald and married?"

A little after four in the morning, Camacho finally leaves, and takes Lozada on a wild, death-defying ride through East Harlem in a rented silver Volvo, going about 70 miles per hour against the lights. A couple of weeks before, Camacho did $34,000 worth of damage to his red Ferrari in a smashup on the FDR Drive, but tonight the car survives. Lo-

Photograph by Focus On Sports.

zada gets up exhausted at seven the next day for work. Camacho rises at about noon.

"Our lives are different now," says Lozada. "I'm broke, and I have to hold on to what I got. I can't afford to stay up late and lose this job now. Not like Macho. We're the same age and from the same place, but he can still be interested in having fun. He can still afford to be young."

WITHIN A FEW DAYS, Camacho is in Bell, a suburb of Los Angeles, getting ready for his upcoming fight. His trainer, Jimmy Montoya, wakes him up at five in the morning and has him run six miles near his TraveLodge motel. After an hour, Camacho has breakfast and goes back to bed, sleeping until about 1:30. At three o'clock, he heads over to a small red-and-yellow gym with concrete floors, where he works out for the next two hours, skipping rope and boxing up to eight rounds with his $2,000-a-week sparring partners. He has a big dinner and spends the rest of the evening hanging out with friends and watching television. He likes *Miami Vice*. He is usually in bed before midnight. Other boxers have far more strenuous routines, but for Camacho, this is something of an improvement.

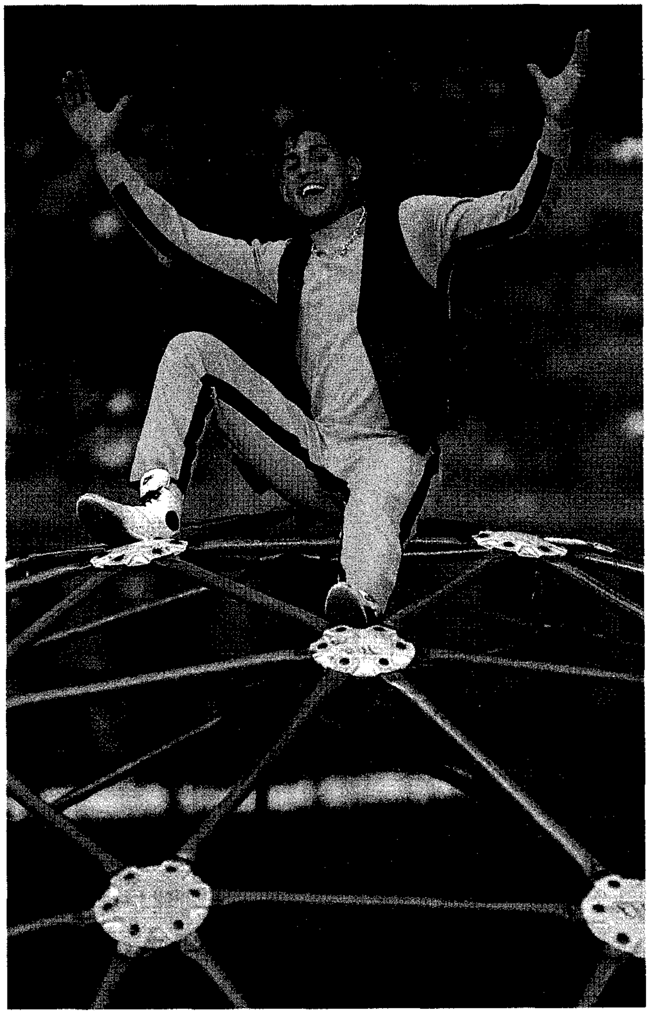
Hours before some of his most important fights, he has been spotted dancing, shopping for earrings, or holding court in auditorium lobbies. Before a tough match with "Cubanito" Perez, he dressed up like a waiter and took drink orders from guests around the hotel swimming pool, and then tumbled into the water fully clothed. "It's just my way of getting loose," he says.

"His attention span is very short, which is very typical of a boy from the ghetto," says Torres. "He needs the noise. He's grown up around the sirens and the flashing lights, running and jumping all the time. It's what he knows."

But the old neighborhood is precisely what Camacho is avoiding by training in California. The subject of Spanish Harlem brings out great ambivalence in him. "Back home, there are too many distractions," he says. "I can't really do what I have to do there to get ready. There are all these people there who are envious that I made it and that they never will, so they go around talking s--- about me, like 'Camacho is no good' or 'He is into drugs,' or they offer me things to get me in trouble. Sometimes I just want to get away from it and be with a better class of people."

For the past few years, neighborhood people say, drugs have dominated Spanish Harlem, which is generally considered to run from 97th to 132nd Street from Park Avenue to the East River. "I can understand why Camacho wants to put some distance between himself and here," says Louis "Gaucho" Villanueva, 25, a self-described "hustler" and another old friend of Camacho's. "There are drugs on every block from 100th to 118th Street. And the dealers here are the nastiest. They deal anywhere. In front of the schools, in the stairwells of the buildings, outside the rehab programs. It's all cocaine. It's changed around here in my time. This used to be like a family neighborhood. Staying away is the best thing Camacho could do."

Camacho recently bought himself a $107,000 co-op apartment in Forest Hills, and spent another $95,000 on a house in Puerto Rico for his mother. But he still comes back to the old neighborhood, sometimes every day when he's not in training. He goes to the bodegas, hangs out with friends, and visits his eight-year-old son, Hector junior, whose mother is one of Camacho's former girlfriends. "I know about the bad things," he says. "But I have to come back sometimes. This is my home. My son still lives with his mother, and my sister is still here. It's where I go to be with my friends. I can't just forget about it. It's where I'm from. It's what made me the Macho Man."



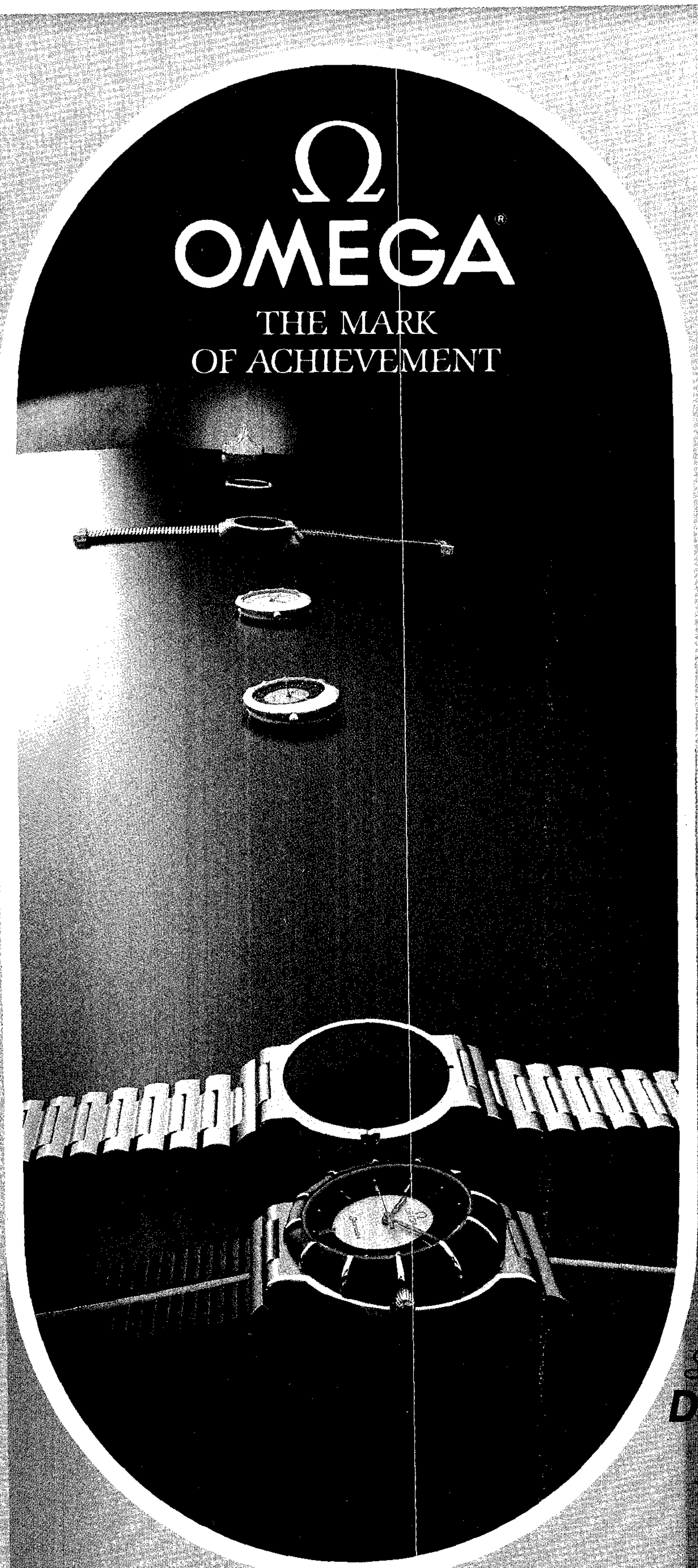
EAST HARLEM: *"He can still afford to be young."*

CAMACHO'S RESTLESSNESS began at home. When he was three, his mother, Maria, left his father and moved her son and daughter, Raquel, a year older than Hector, from Bayamón, Puerto Rico, to Spanish Harlem. Over the next few years, the family moved through a series of public-housing buildings that had little heat or hot water, before ending up in a small, clean apartment in a project on 115th Street and Lexington Avenue.

Camacho had his first street fight at nine. "There was a guy on my block who was older than me and bigger than me that I used to pick on," he recalls. "I did it just because I was crazy. One day he got tired of me and said he was going to let me have it. I went running to my mom, crying. And she said, 'Ain't you a man? Either you go back and beat him up or I'll kick the crap out of you.'" Camacho went back and dutifully slammed the other boy into submission. "I grabbed him by the hair and hit him until he started to relax a little," he says.

By the time Camacho was twelve, other kids his age, like Victor Lozada, had joined a powerful, 400-member gang called the Spanish Kings. But by then, Maria Camacho realized her son needed no encouragement to fight, and she took drastic measures to keep him out of the gang, sometimes locking him in his room or beating him on the side of the head when he stepped out of line. "I was too scared of her to even think about the gangs," Camacho says. Instead, he indulged in less deadly kinds of troublemaking, like shoplifting G.I. Joe dolls from Gimbels and, in one instance, getting into a punch-out with a girl at school. "We got into a shoving match in the lunch line, and she asked me to step outside and fight," he says. "So I duked it out with her like she was a guy. I was a

Photograph by Al Satterwhite.



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crazy kid, always very hyper, restless. Whenever I was in one place, it was always the other place that I wanted to be."

The only outlets for his increasingly manic energies were the cavernous Cosmo movie theater on East 116th Street, where he went to see Bruce Lee films, and the local boys' club, where he went to box on Saturday afternoons, the way kids 30 blocks downtown went to tennis clubs. His energy and determination in the ring were impressive enough to get him booked for informal amateur bouts, which were usually held in dim, grimy neighborhood social clubs and gyms. "I was always real cocky," he says. "I liked being in the ring right from the start. With the people cheering and everything, I knew I could make it."

In the summer of 1976, when Camacho was fourteen, a former gang leader named Robert Lee Velez came to see him fight. A stocky man with muscular forearms and a soft, muted voice, Velez, who is now 38, came from a background even rougher than Camacho's. As a teenager, he'd spent nearly five years in prison for stabbing another boy to death in a gang fight. When he got out, Velez became a butcher, and he put his talent for survival to work as a boxing instructor. He liked what he saw in Camacho. "He was up against a heavier boy who dropped him early in the fight," Velez recalls. "Most kids his age would have quit right then or started crying. Instead, he got up, smiled, and got right back into it."

"I was just a slugger," Camacho admits. "Like my rule was that if I hit a guy and he didn't buckle, then I got scared."

Velez became Camacho's manager and worked with him to tighten his free-swinging approach, stressing strategy and speed. He showed the young fighter how to figure out his opponent's moves five punches ahead. He also taught him how to taunt. "You get him in the clinch and call him 'sweetcakes' or 'little girl,' " Velez explains. "Not that you think he's gay or anything. But then his machismo comes out and he loses his cool. That's when you move in on him."

BY THE TIME CAMACHO WON the Golden Gloves competition at Madison Square Garden in 1978, he had picked up another bad habit: stealing cars. "I took about eight or nine in all," he says. "In my mind, I was just borrowing them for a while." The first time he was caught, he got probation, but the next time he wasn't so fortunate. With a friend, he tried to take a blue Mustang with the driver still in it. His friend stabbed the man, and Camacho was sent to Rikers Island. "That's when I saw I could blow my career," he says. "I was sitting there, in solitary con-

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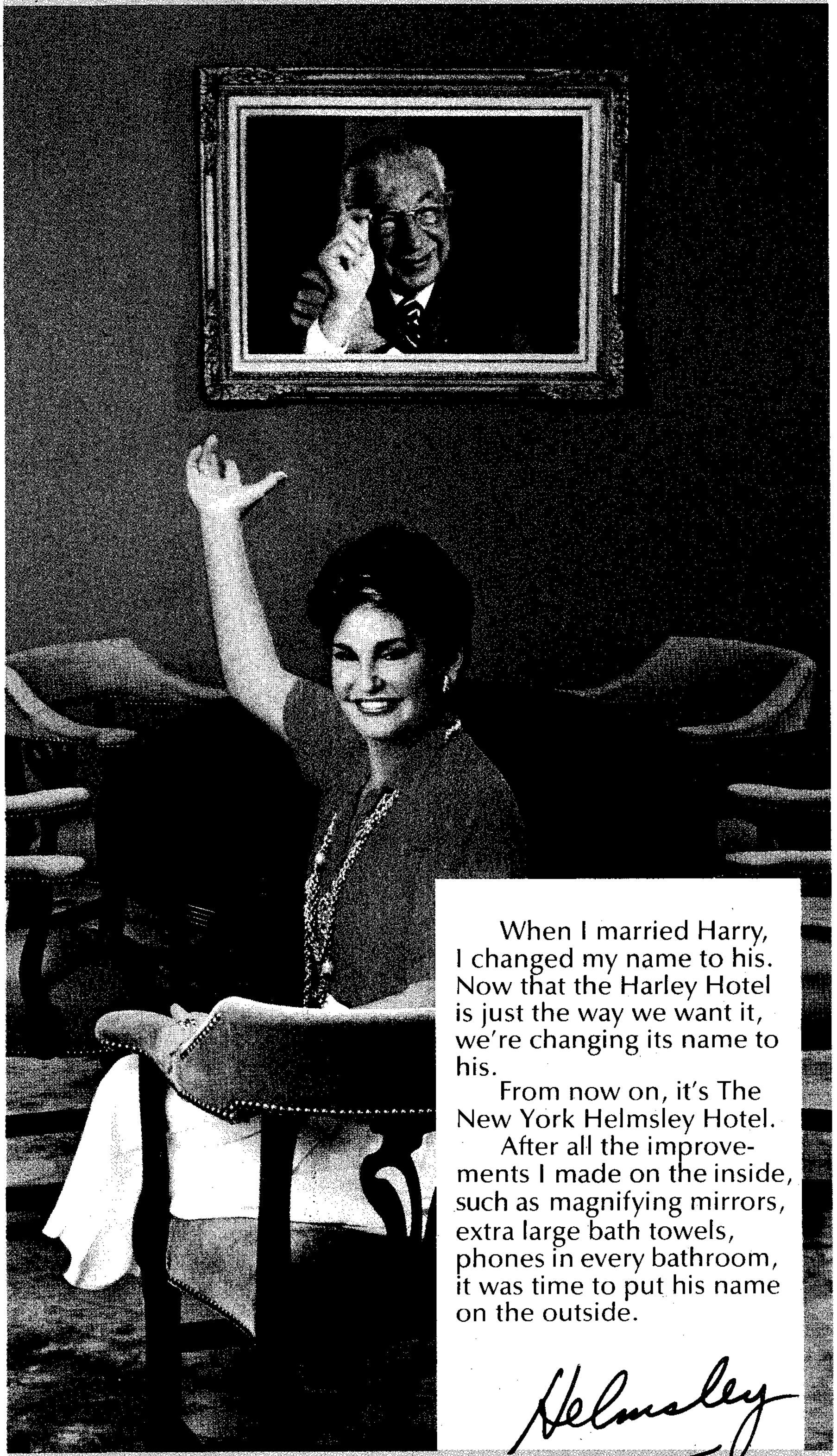

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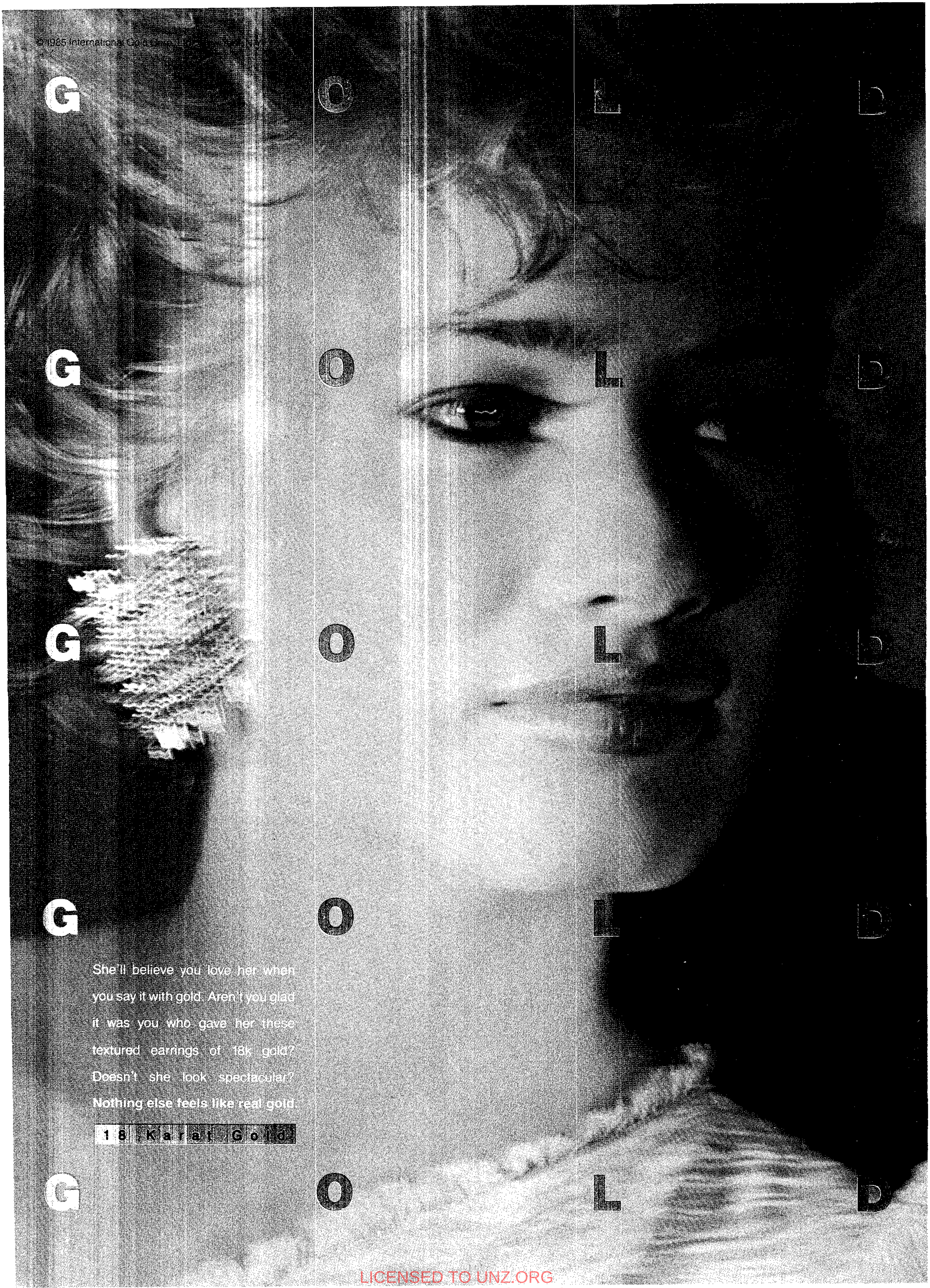

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finement for a while, and I knew I had a son out there and no way to take care of him. I had to get out."

He got no help from his mother. She thought the stay in prison served him right and would teach him a lesson. But Velez, who knew what prison was like, began collecting signatures from his friends and from community leaders for a petition to the court. The plan worked, and Camacho was released after three and a half months and given probation once more. "After that, he was not a problem case," says Laura Green, his probation officer. "Other kids get into trouble when they have nothing to do and nobody to support them. But he had his boxing career to take up his time, and he had people like his manager, Velez, and his other friends to stand behind him and keep him from getting into trouble again."

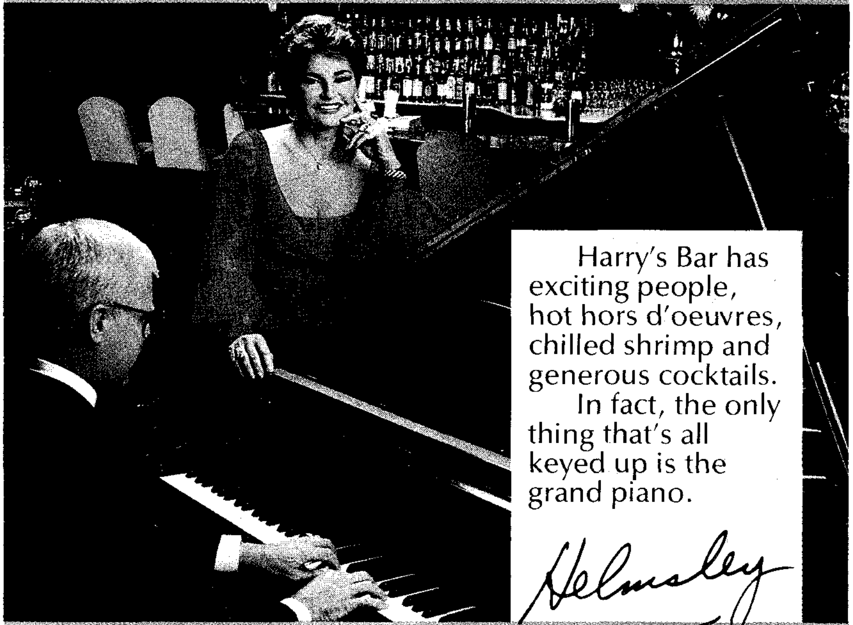
By then, Camacho was also getting help from Pat Flannery, a burly, likable language-arts teacher at Manhattan High School, home to some of the city's most hopeless cases. Using Pete Hamill's short stories as texts, Flannery taught Camacho how to read, improved the fighter's shoddy elocution, and came up with the nickname "Macho." With Flannery's guidance and Velez's training, Camacho won the Golden Gloves two more times, in 1979 and 1980. At eighteen, he was ready to turn professional, but before he did, another older man stepped in to play an important role in his future.

Billy Giles, 32, a stumpy, boisterous man from Central Harlem, had been a friend of Velez's from the street. Giles was managing another talented fighter, "Pee Wee" Rucker, and he suggested a partnership with Velez. "Billy was gifted with his mouthpiece," says Velez, "and I knew how to teach boxing. We were hanging-out-type buddies, so I thought it would all work out."

Velez's know-how and Giles's aggressiveness got Camacho into a series of professional bouts over the next year, and his career began to take off. But Velez, suffering from family and money problems, took more than $5,000 from Camacho's bank account without telling the fighter. He now says he meant to pay back the money, but it's too late. Giles alerted Camacho to the missing funds, and Camacho exploded, saying Velez had lied to him and betrayed him. Their relationship ended. "It was a tragedy," says Flannery. "Velez missed out on making the big money and all the success by so little, and he was the one who taught Hector everything."

After Giles assumed full managerial responsibilities, Camacho's fights started to draw more and more attention. Mort Sharnik, boxing adviser for CBS Sports, spotted Camacho's "genius for the ring" and his increasing talent for the good

"I can't unwind in a high-pressure lounge, why should you?"
Leona M. Helmsley, President



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New Zealand Spring Lamb

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All year you eat light. And eat right. But come the holidays, you feel you have to stuff yourself to celebrate.

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New Zealand Lamb is specially bred and naturally fed. It's as high in many vitamins and minerals as roast chicken.

It's actually higher in protein than roast beef. Yet it's much lower in calories. And it's lower in cholesterol than many fish.

New Zealand Spring Lamb is nourished on an all-natural diet. So it has warmly delicious flavor. A delicate aroma and taste. And melt-in-your-mouth tenderness.

What's more, New Zealand Lamb is flash frozen to keep it at the peak of freshness until you cook it. So look for it in the frozen meat case of your market.

New Zealand Lamb is available year round in a variety of cuts. (We've provided an all-natural holiday recipe for our leg roast).

New Zealand Spring Lamb.
You'll feel good about serving it.
You'll feel good about eating it.

Classic New Zealand Roast Leg of Lamb

1 New Zealand lamb leg (5-6 lbs)	3 tbsp. rosemary,	2 garlic cloves, thinly sliced, salt, pepper

Thaw 1-2 days in refrigerator. Preheat oven to 325°F. Insert garlic slices in small slit in fat. Rub with rosemary, salt and pepper. Roast leg uncovered for 30 minutes per pound at 325°F or until internal temperature reads 160°F-170°F. Glaze with mint jelly for the last half hour of cooking. Makes 6 to 8 servings.

New Zealand
SPRING
LAMB
One Of The Most Perfect Foods In The World

quote. He booked the fighter for six bouts on the network, and Camacho rose to each occasion, turning in endearingly wild-eyed interviews and stunning boxing performances. By August 1983, Camacho had earned a chance for the WBC super-featherweight (130 pounds) championship against the veteran Rafael "Bazooka" Limon. Fighting in 93-degree weather in front of an unfriendly crowd of 10,000 in San Juan, Camacho chased the older, slower man around the ring, bombarding him with quick, flicking rights and surprisingly powerful body shots, finally sending Limon through the ropes in the fifth round and taking the championship belt by a TKO. Camacho earned $300,000 for the bout, little more than three years after he'd been paid $300 for his first pro fight. He was invited to the White House to meet President Reagan and praised by three-time world champion Sugar Ray Leonard, whom he seemed likely to replace as the most famous and successful fighter in the world.

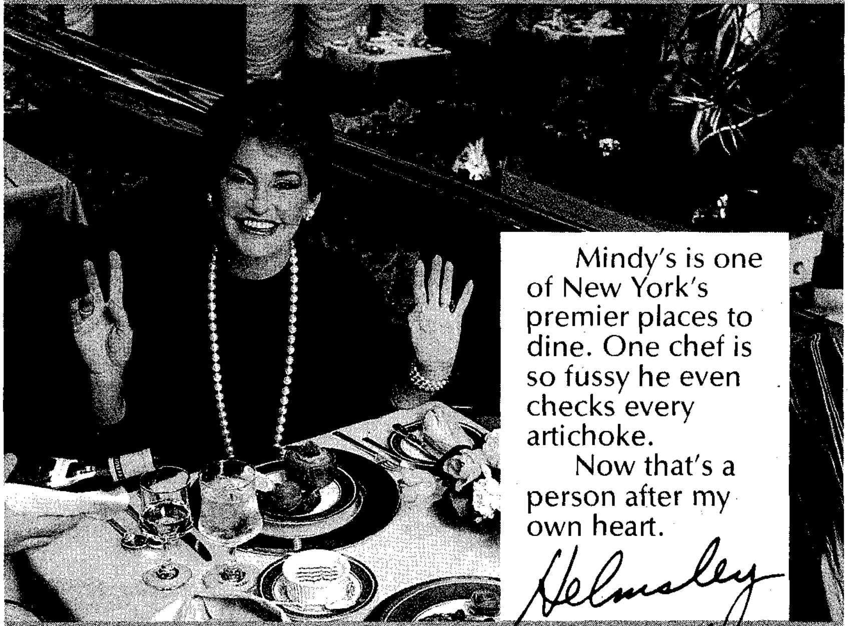
THEN THE TROUBLE STARTED. As the money grew, so did tensions. Giles charges that Camacho's new fame turned him into an egomaniac. "It got so you couldn't tell him anything," says Giles. "He thought nothing he did was wrong. He could've been a good guy, but he changed." And, Giles claims, there were drugs. "The streets got Camacho again," he surmises. "A lot of drugs. You could tell from his performances in the ring, the way he was starting to lose his oxygen. Pot, cocaine, all drugs take your oxygen." Camacho says that Giles was the "power hungry" one. Talking about his fighter in interviews, Giles had dispensed with "we" altogether, saying, "I am gonna be the Rolling Stones of boxing." Several promoters and supporters complained that Giles's abrasive personality made dealing with Camacho difficult.

"I asked Hector why he put up with it, and he said something like 'Billy and me, we're both street kids,' " Sharnik recalls. "He wanted both of them to make it."

Early in the summer of 1984, the problems became public. The dispute was over $50,000 that Camacho said Giles had squandered. Giles, who denies any wrongdoing, says, "I just threw my tunafish sandwich at him and quit." Naturally, Camacho claims that he fired Giles, but in either case, the breakup was a disaster for the fighter's career.

Within a month, Giles was telling *USA Today*, "Camacho's career is over. He's drowning in drugs. He'll never make it back." Instead of responding by jumping back into the ring, Camacho fell into a deep, prolonged depression. "I felt betrayed," he says. "Billy was like a big

"I wouldn't stay at a hotel without a great restaurant, why should you?"
Leona M. Helmsley, President



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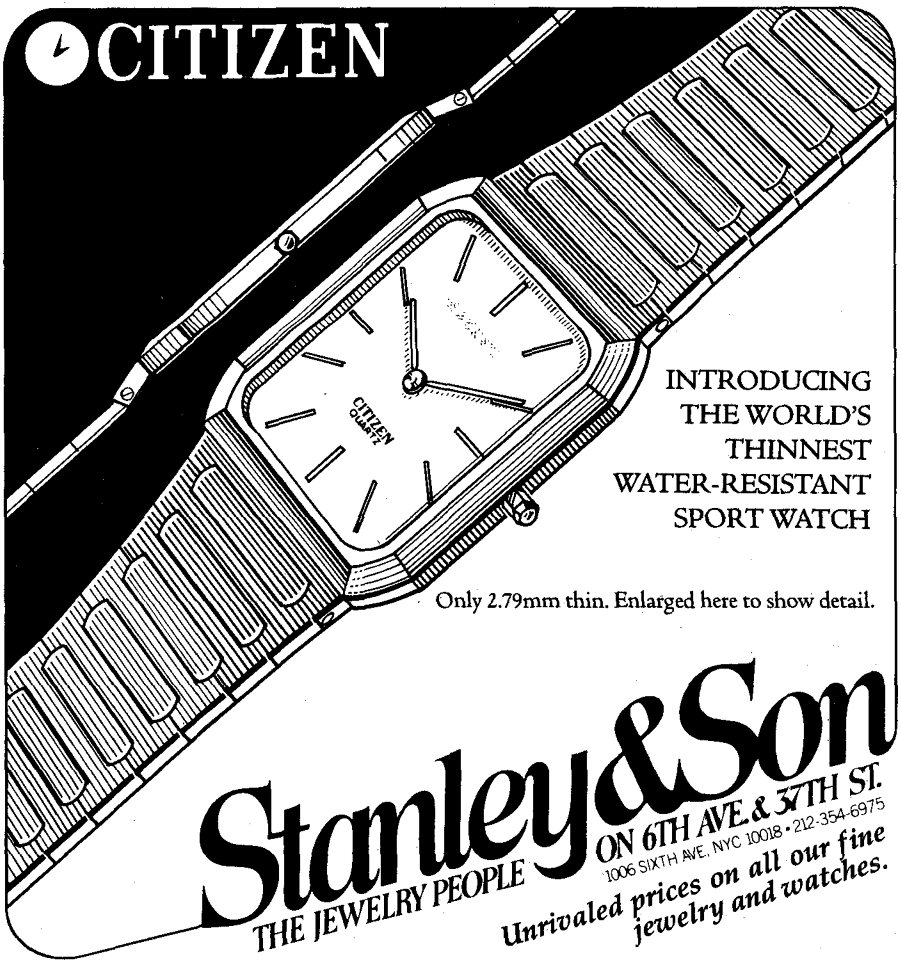

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brother to me. And then he said those things. I got depressed, and depression does things to me. I tried to just disappear and not be around. I needed to go away and get my head together. I wasn't right mentally." About the drugs, he says, "I got no comment. I'm just a young guy who likes to have fun."

He spent days sleeping in his family's apartment on East 115th Street and sometimes crying in front of his mother and sister. He did some traveling with his girlfriend, Kisha Colon, but, he says, "those months I had off were the worst in my life. I'm a fighter, and I wanted to be fighting. But I was just trying to figure out how to be happy." Out in the streets of his old neighborhood, people were bad-mouthing him, saying he was finished, a drug addict. In the executive suites downtown, his reputation wasn't much better. "The layoff did him a lot of damage," says Ross Greenburg, boxing producer for HBO, which has handled some of Camacho's biggest fights. "The public doesn't walk around wondering what happened to Hector Camacho."

IT'S ALMOST TWO IN THE AFTERNOON, and a sooty sky hangs over Los Angeles. In his $40-a-day room at the TraveLodge, Camacho slips a tape of his January comeback fight against Louie Burke into the VCR in the corner. "It's good to look at it again," he says with a smile. "Nobody thought I'd make it back." On the screen, he is leaping into the ring, wearing a full-length wolf-skin coat and leopard-skin trunks, ready for his first major fight in eight months. Burke glowers in his plain blue robe. Watching the tape from bed, Camacho smirks as CBS announcers Tim Ryan and Gil Clancy comment that he's looking a little tired in the early rounds. "I'm still punching, ain't I?" he tells the TV. By the fifth round, Burke has been knocked down and has had to take a standing eight count. His nose is cut, and his left eye is almost closed. The referee stops the fight, giving Camacho the fifteenth knockout of his pro career and an entry back into the game.

But when the post-fight interview with Tim Ryan appears on the tape, Camacho leaves the motel room and goes out into the parking lot to fold his arms and glare sternly at his black Triumph Spitfire, as if that were the cause of his troubles. On the tape, he is yelling, "I loved my performance today! Boy, it feels great to be back." Then his smile fails and he begins to cry on Ryan's shoulder. "I hope everybody keeps supporting me," he says softly. "Just be my friends. I need friends." In a moment of grace, Ryan puts his arm around the fighter and says, "Hector, you're upset and you won the fight. There's no reason to be upset, young man. Your future is ahead of

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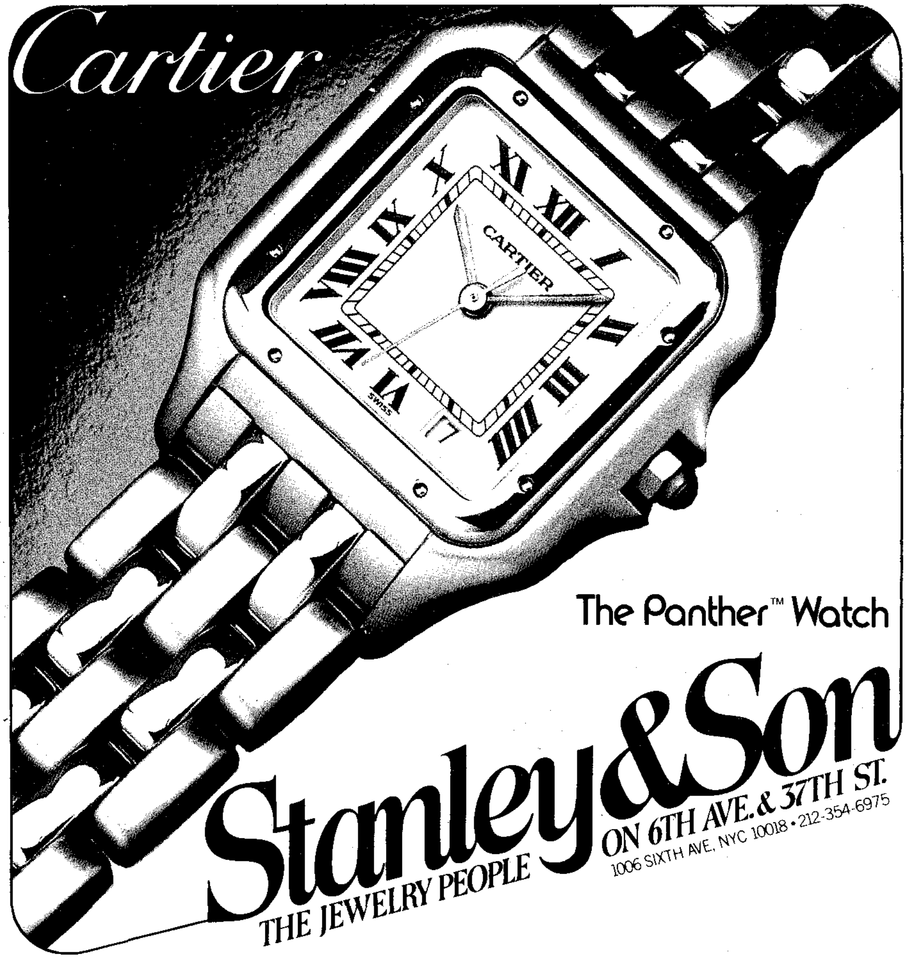

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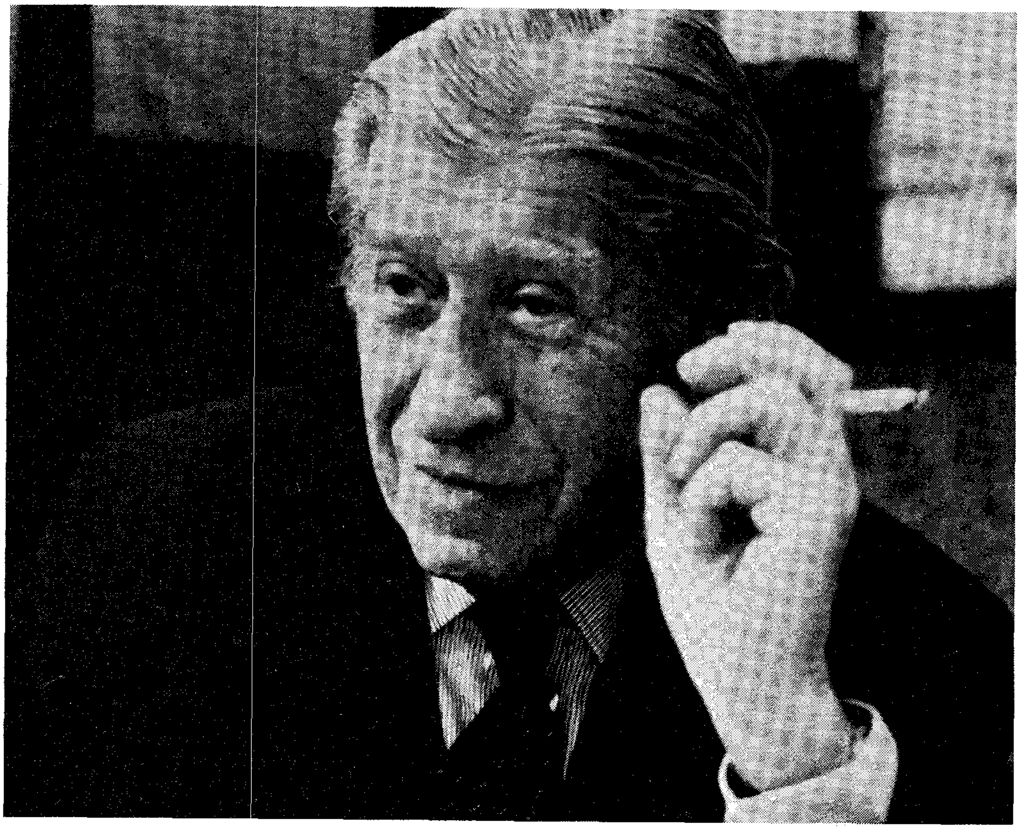

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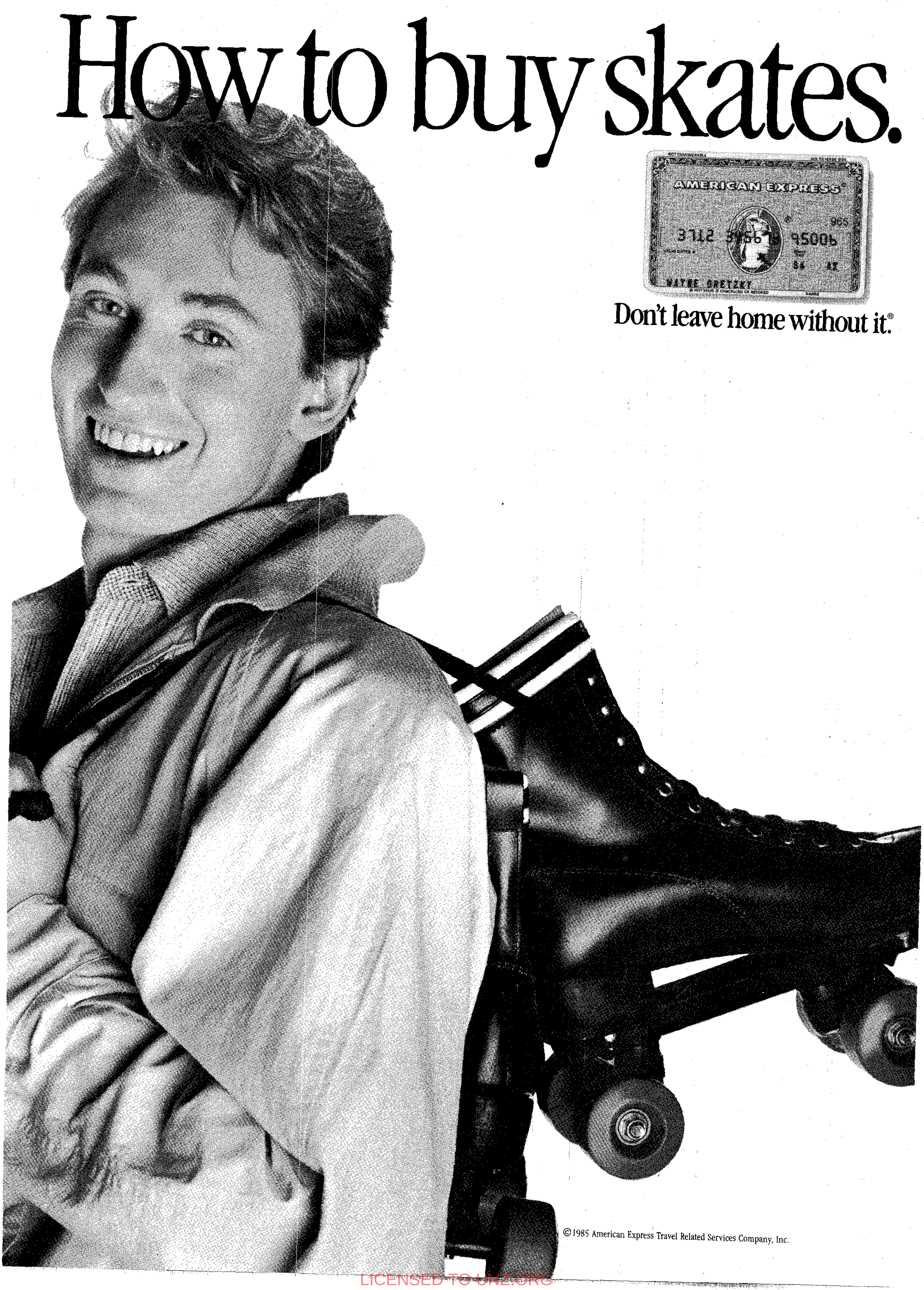
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you." ("That was a first," says Ryan, who will admit to a certain paternal affection for Camacho. "I've had boxers sweat on me and bleed on me, but I've never had any actually cry on me before.")

"It was mainly about Billy," Camacho says now of the crying. "Just all the upset coming out."

The year since then has been a good one for Camacho. After the Burke victory, he went on to defeat the tough Mexican fighter Roque Montoya in Buffalo; and the sound beating that he gave José Luis Ramírez in Las Vegas for the lightweight championship silenced most of his ringside detractors and gave him a $500,000 paycheck. In a brief setback, he was suspended in August when the New Jersey State Athletic Control Board revealed that traces of marijuana were found in his urinalysis after the Burke fight. But the suspension was nullified after about a month because of improprieties in the testing system. Now Camacho is once again being greeted as a hero, at least to his face, by people in Spanish Harlem; when he drives down the street, pedestrians try to run alongside his car for a chat.

But today it's apparent that his problems have not disappeared altogether.

Just before three o'clock, he is lying under his bedcovers, staring at the television in the corner. On the screen, someone named Didi has just blindly stepped off a cliff on *One Life to Live*. Camacho is depressed again. The upcoming fight, originally scheduled to take place against the Mexican champion Sergio Zambrano, has fallen through. The promoter, Don King, had said he'd pay Camacho $325,000 to defend his title. But subsequently King said he had to bring the money down by $100,000, and Camacho had balked.

"I couldn't fight for the title at that kind of money," says Camacho. "It's bad for business. You have to stick to your guns, you know. Otherwise people think you're getting desperate."

But if he doesn't have the December date, he says, he won't fight again until February. And that's no good. "I'll just sit around without anything to do," he says. "That's when I have trouble. Now I feel like I did before the Burke fight. Confused and anxious. I'm a fighter; I want to fight."

His restlessness borders on the frantic. He has his assistant, an immense, friendly ex-marine named Jesse Gonzalez, call American Airlines to make reservations for a flight back to New York, then decides he wants to spend the weekend in Arizona before flying back to the city. "I still can't make up my mind," he says. "It's like when I was a kid. I always want to be some other place." He tries to call his girlfriend, Kisha, in New York, to calm his nerves. When he can't find her, he sinks deeper under the covers, eventually getting up glumly to pack his clothes.

It takes another two weeks to set up a new fight, the one in Sacramento against Freddie Roach. Camacho's enthusiasm is somewhat dampened by the fact that he will be fighting for only about $100,000. But for now, that doesn't matter so much. The important thing is that he'll be back in the ring. The silver-and-black-sequined blouse and the MACHO medallion are unpacked and hanging in his motel-room closet. "I'm happy it worked out," he says. "I really didn't want to go back to New York. I come too far, and going back just don't make any sense, not right now."

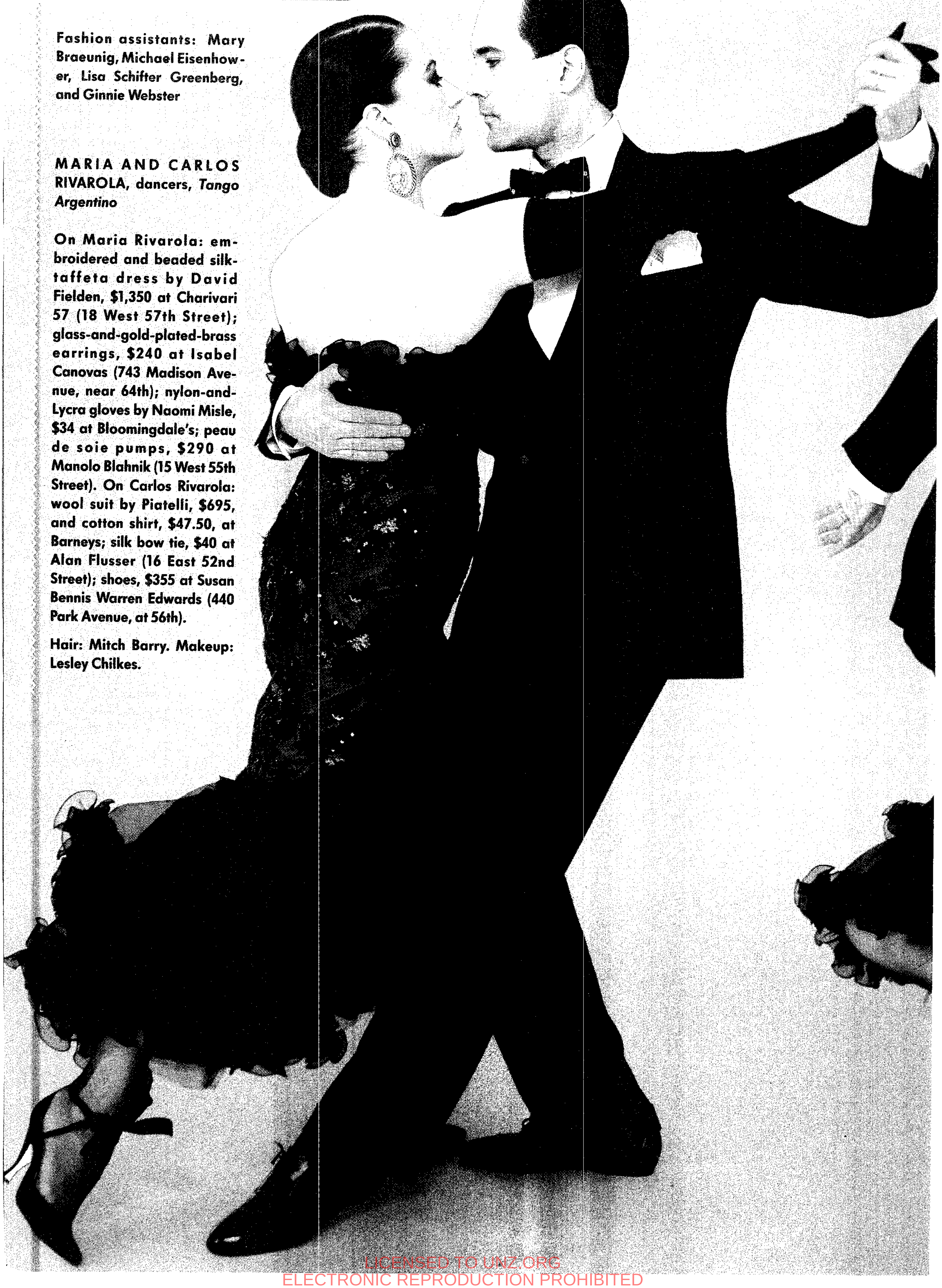
ONE OF CAMACHO'S ENDURING problems is that even with a number of other good lightweights around, there is a limit to how much money he can make in his division. So in the next year, he is planning to move up in weight to fight as both a junior welterweight and a welterweight, trying to become the first pro boxer ever to win world championships in four different weight classes. Other talented fighters have nearly destroyed their careers after winning three.

Wilfred Benitez, 27, who as junior-welterweight champ at 17 was the youngest man ever to gain a world title, has also had discipline problems and went through a series of humiliating defeats in the last few years. Roberto Duran, 34, perhaps the most brutal of modern-day fighters, lost his 1983 bid to win his fourth title, as a middleweight, to Marvin Hagler, and then suffered a devastating knockout by middleweight Thomas Hearns. And Alexis Arguello, 33, the brave, dignified three-time champion from Nicaragua, was knocked out in his effort to get the junior-welterweight crown from Aaron Pryor and spent two years in a hellish descent into drugs and bankruptcy. All three fighters are trying to make comebacks now, but they are each said to be in serious financial trouble.

Camacho says he has prepared himself for the future. In his scheme, he will retire after winning the sought-after fourth title, and he will then concentrate on building careers as an actor and a singer. But should it all fall apart, putting him back out on the street with nothing, he says he's ready.

"I know the boxing life can be very short," he says. "A lot of guys end up broke because somebody squandered all their money. But if I lose it all, I wanna know that *I* was the one who squandered it." ■

PHOTOGRAPHED BY MARIO TESTINO



Fashion assistants: Mary Braeunig, Michael Eisenhower, Lisa Schifter Greenberg, and Ginnie Webster

MARIA AND CARLOS RIVAROLA, dancers, *Tango Argentino*

On Maria Rivarola: embroidered and beaded silk-taffeta dress by David Fielden, $1,350 at Charivari 57 (18 West 57th Street); glass-and-gold-plated-brass earrings, $240 at Isabel Canovas (743 Madison Avenue, near 64th); nylon-and-Lycra gloves by Naomi Misle, $34 at Bloomingdale's; peau de soie pumps, $290 at Manolo Blahnik (15 West 55th Street). On Carlos Rivarola: wool suit by Piatelli, $695, and cotton shirt, $47.50, at Barneys; silk bow tie, $40 at Alan Flusser (16 East 52nd Street); shoes, $355 at Susan Bennis Warren Edwards (440 Park Avenue, at 56th).

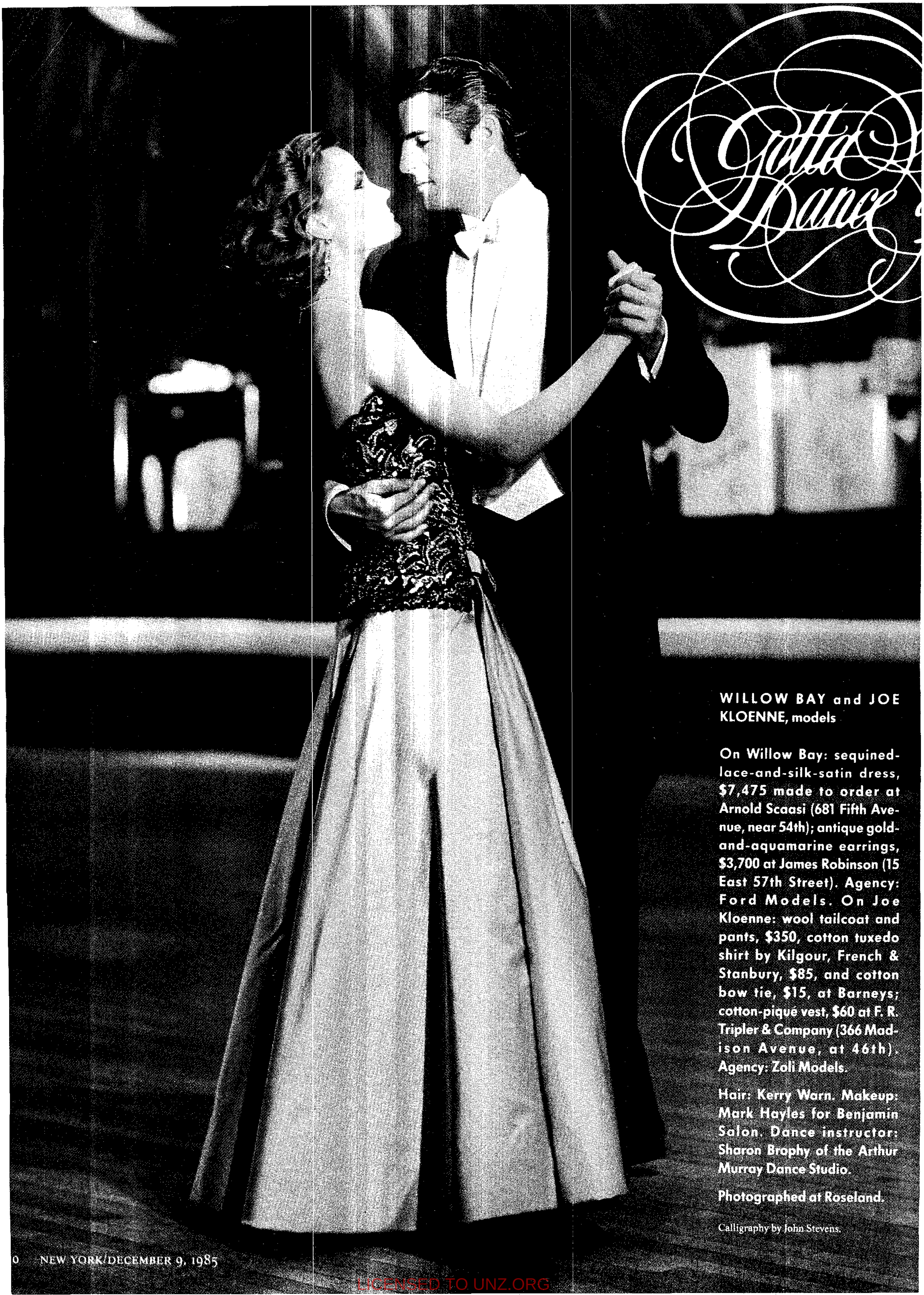
Hair: Mitch Barry. Makeup: Lesley Chilkes.

GOTTA DANCE

BY **WENDY GOODMAN** AND **VALARIE EBEIER**

The mirror ball turns, the partners dip and whirl.... All over town, New Yorkers are dancing again—and dressing up before they step out. Here, five couples make all the right moves—in clothes that are dramatic and festive, sexy and fun. Sequins shimmer, tails spin.... Isn't it romantic?

Gotta Dance



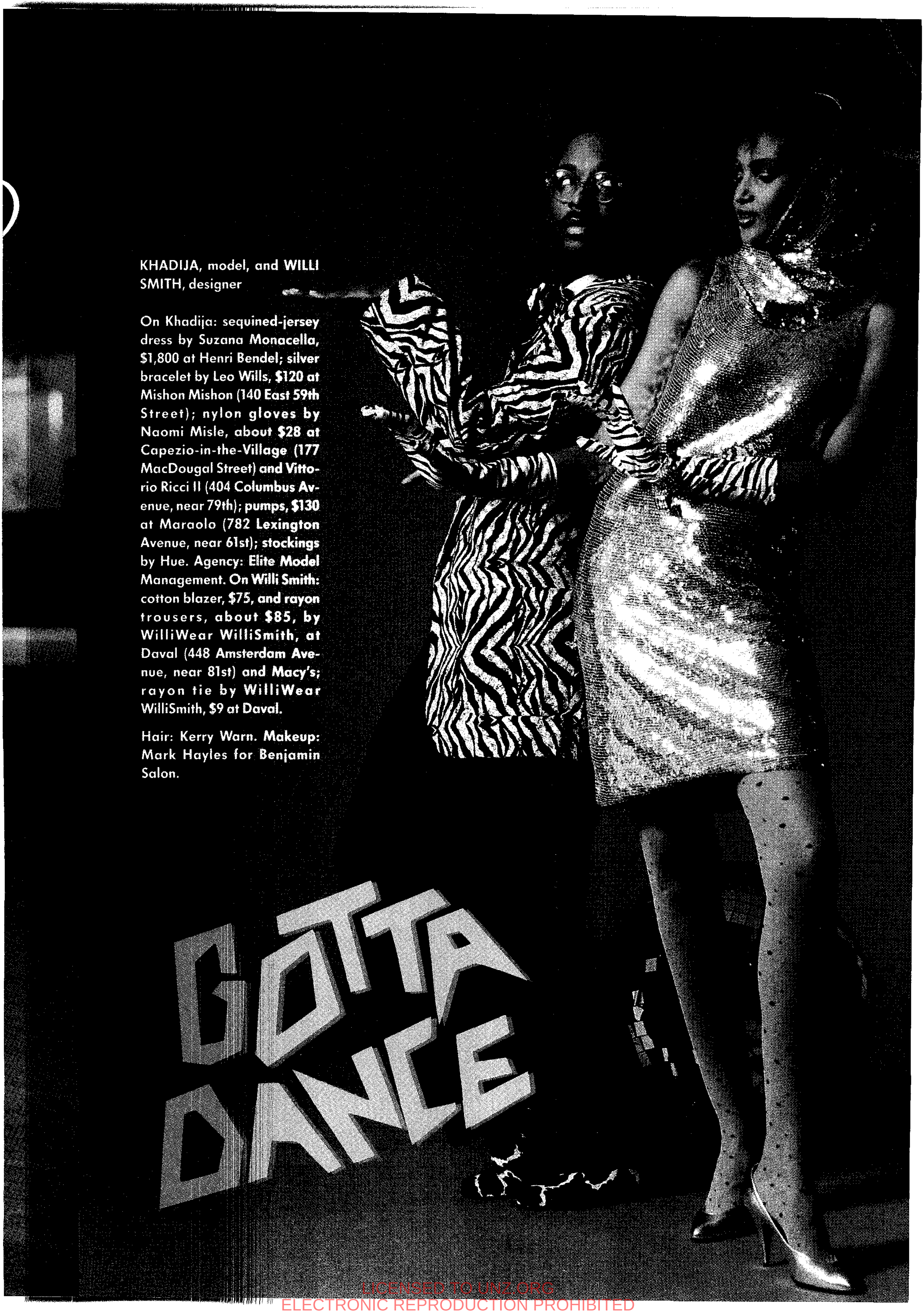
WILLOW BAY and JOE KLOENNE, models

On Willow Bay: sequined-lace-and-silk-satin dress, $7,475 made to order at Arnold Scaasi (681 Fifth Avenue, near 54th); antique gold-and-aquamarine earrings, $3,700 at James Robinson (15 East 57th Street). Agency: Ford Models. On Joe Kloenne: wool tailcoat and pants, $350, cotton tuxedo shirt by Kilgour, French & Stanbury, $85, and cotton bow tie, $15, at Barneys; cotton-piqué vest, $60 at F. R. Tripler & Company (366 Madison Avenue, at 46th). Agency: Zoli Models.

Hair: Kerry Warn. Makeup: Mark Hayles for Benjamin Salon. Dance instructor: Sharon Brophy of the Arthur Murray Dance Studio.

Photographed at Roseland.

Calligraphy by John Stevens.

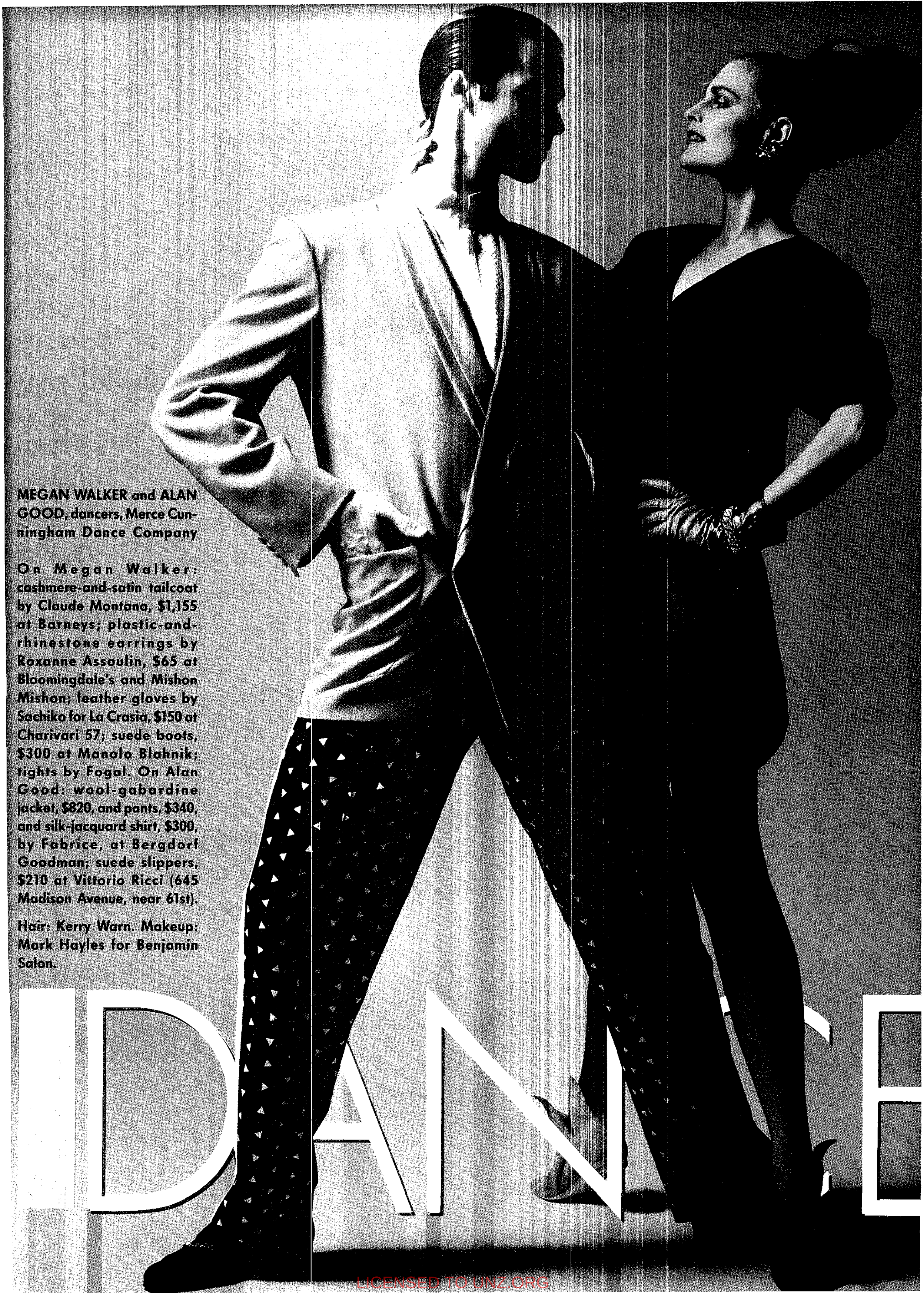


KHADIJA, model, and **WILLI SMITH**, designer

On Khadija: sequined-jersey dress by Suzana Monacella, $1,800 at Henri Bendel; silver bracelet by Leo Wills, $120 at Mishon Mishon (140 East 59th Street); nylon gloves by Naomi Misle, about $28 at Capezio-in-the-Village (177 MacDougal Street) and Vittorio Ricci II (404 Columbus Avenue, near 79th); pumps, $130 at Maraolo (782 Lexington Avenue, near 61st); stockings by Hue. Agency: Elite Model Management. On Willi Smith: cotton blazer, $75, and rayon trousers, about $85, by WilliWear WilliSmith, at Daval (448 Amsterdam Avenue, near 81st) and Macy's; rayon tie by WilliWear WilliSmith, $9 at Daval.

Hair: Kerry Warn. Makeup: Mark Hayles for Benjamin Salon.

GOTTA DANCE



MEGAN WALKER and ALAN GOOD, dancers, Merce Cunningham Dance Company

On Megan Walker: cashmere-and-satin tailcoat by Claude Montana, $1,155 at Barneys; plastic-and-rhinestone earrings by Roxanne Assoulin, $65 at Bloomingdale's and Mishon Mishon; leather gloves by Sachiko for La Crasia, $150 at Charivari 57; suede boots, $300 at Manolo Blahnik; tights by Fogal. On Alan Good: wool-gabardine jacket, $820, and pants, $340, and silk-jacquard shirt, $300, by Fabrice, at Bergdorf Goodman; suede slippers, $210 at Vittorio Ricci (645 Madison Avenue, near 61st).

Hair: Kerry Warn. Makeup: Mark Hayles for Benjamin Salon.

DANCE

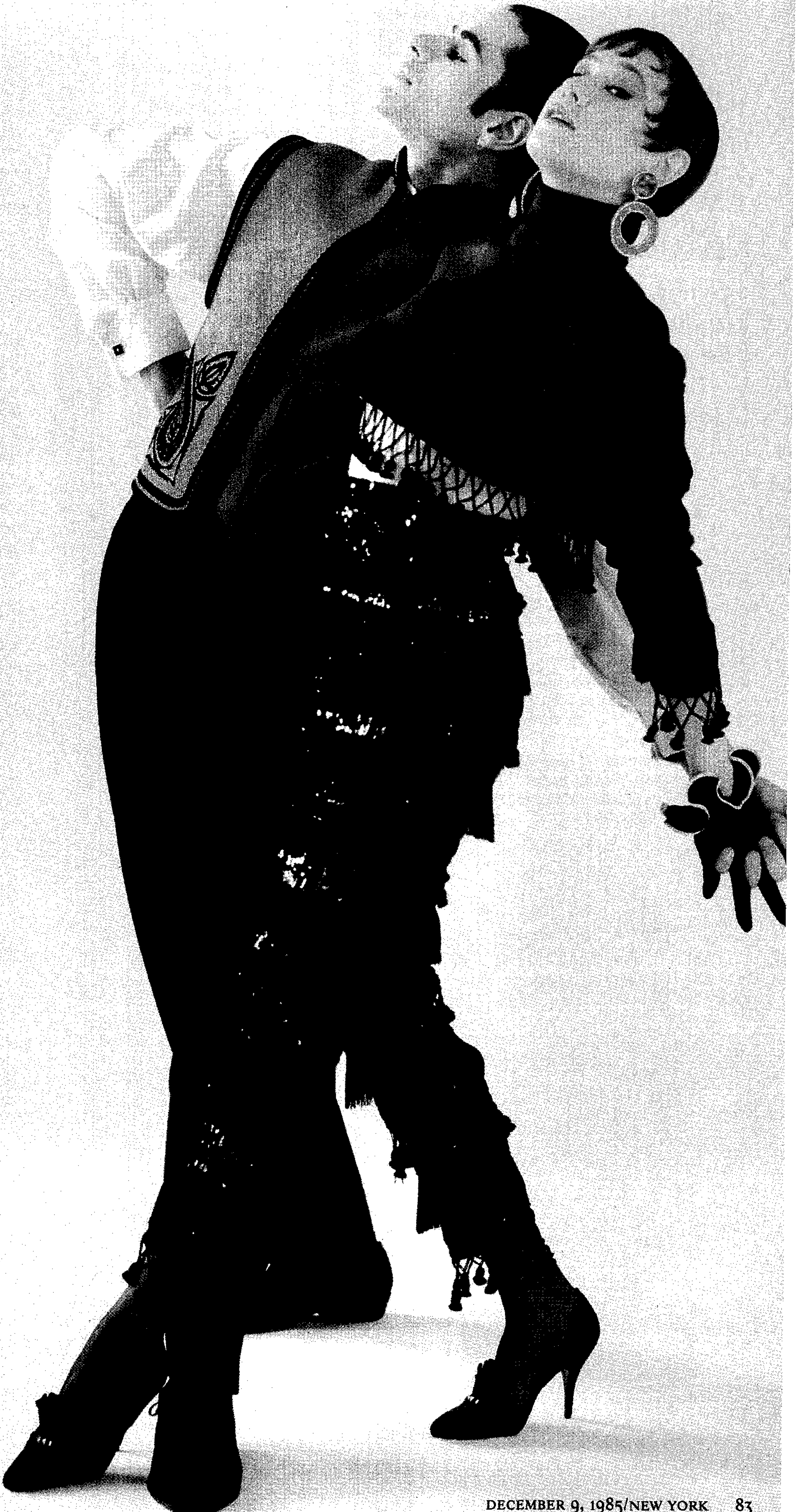
GOTTA

ANN MAGNUSON, actress and writer, and **BRUNO SCHMIDT**, painter

On Ann Magnuson: wool sweater by Jean Paul Gaultier, $430 at If Soho (474 West Broadway); sequined wool-knit pants by Jean Paul Gaultier, $1,650 at Dianne B. (426 West Broadway); crystal earrings by Deanna Hamro for Fragments, $90 at Savage (267 Columbus Avenue, near 72nd); wool-jersey gloves by Givenchy for La Crasia, $50 at B. Altman and Lord & Taylor; satin-and-lace pumps, $425 at Susan Bennis Warren Edwards. On Bruno Schmidt: wool-knit vest, $440, and wool trousers, $260, by Jean Paul Gaultier, at Macy's; rayon-and-silk shirt, $130 at Matsuda (854 Madison Avenue, at 70th); vintage onyx-and-platinum cuff links, $1,500 (set includes shirt studs and vest buttons) at Barneys; suede shoes, $195 at Vittorio Ricci.

Hair: Mitch Barry. Makeup: Lesley Chilkes.

DANCE



BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

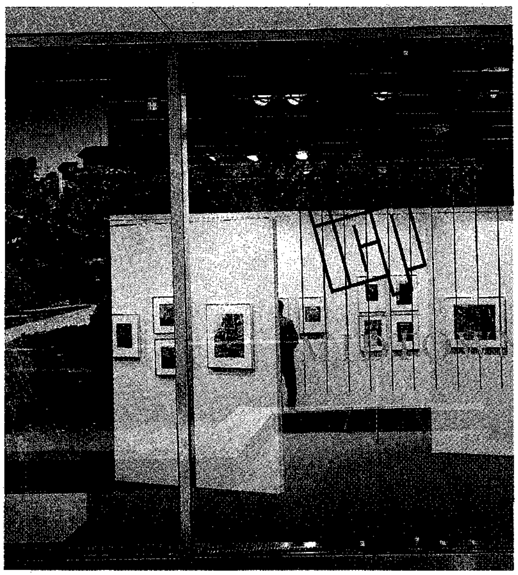
By Corky Pollan

Greens Like Old Times

These scrawny Christmas trees look like a gift from Scrooge to the Cratchits. Handmade of goose feathers in Germany in 1865, they were the world's first artificial trees. Today, they're made by Robert Treadway, but what cost $4 a dozen in 1912 now cost $120 each (decked with antique ornaments, $250 and up). Pricey—but these endearing fakes could last for all those Christmases yet to come.

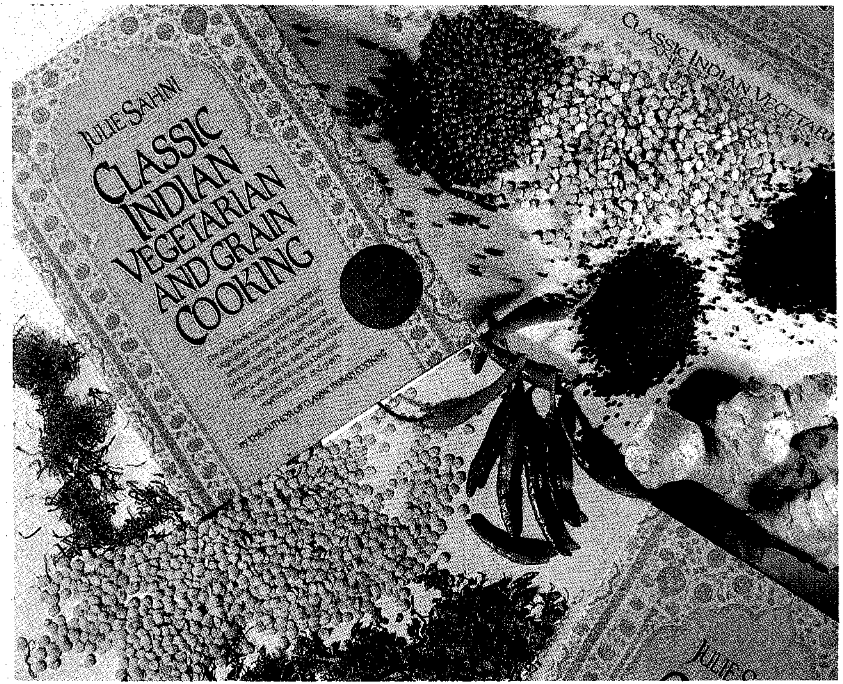
FEATHER TREES/*Cherchez (864 Lexington Avenue, near 65th Street, 737-8215) and Kelter-Malcé (361 Bleecker Street, 989-6760)*

City as a Picture



Shops and restaurants have cloned themselves all over town, so why shouldn't the city's museums? That's the thinking behind the International Center of Photography's new midtown branch. In its newest home, ICP has large, open display areas and can offer lunchtime lectures, weekend workshops, and walking tours. And right now, it has "City Light," a stunning exhibit of photographs of American cities from the center's collection. From Jacob Riis's photos of New York's harsh realities to Feininger's explorations of light and space to the diverse techniques demonstrated in the works of contemporary photographers Danny Lyons, Eric and Jan Staller, and Joe Maloney, this exhibit—and the center—are welcome additions to the midtown scene.

"CITY LIGHT"/*ICP Midtown/International Paper Plaza/77 West 45th Street/536-6443 Through January 11*



Best Bites

Do you love gutsy legumes and spicy vegetables? Do you know a college student who thinks meatless? For both of you, here's Julie Sahni's superb *Classic Indian Vegetarian and Grain Cooking*, a book of exotic recipes to sustain mind and body. Consider curried avocado with ginger and green chilies, Banaras yellow lentils with peppered mango slices, Malabar coconut-and-yogurt-braised vegetables. These are all complex dishes full of rare things like tamarind pulp, black mustard seeds, and asafetida powder. Happily, every food you'll need is sold at Foods of India, where the spices cost only a dollar or two for a four-ounce bag. So stock up and start cooking. Your house will smell like a Mogul palace, and your heart will smolder for weeks. **—Barbara Costikyan**

CLASSIC INDIAN VEGETARIAN AND GRAIN COOKING/*William Morrow/$22.50*
FOODS OF INDIA/*120 Lexington Avenue, at 28th Street/683-4419*

Photographs: top, Dan Cornish/ESTO; bottom left, David Kelley; bottom right, William Guillen.

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Dance/Tobi Tobias

ALL IN THE FAMILY

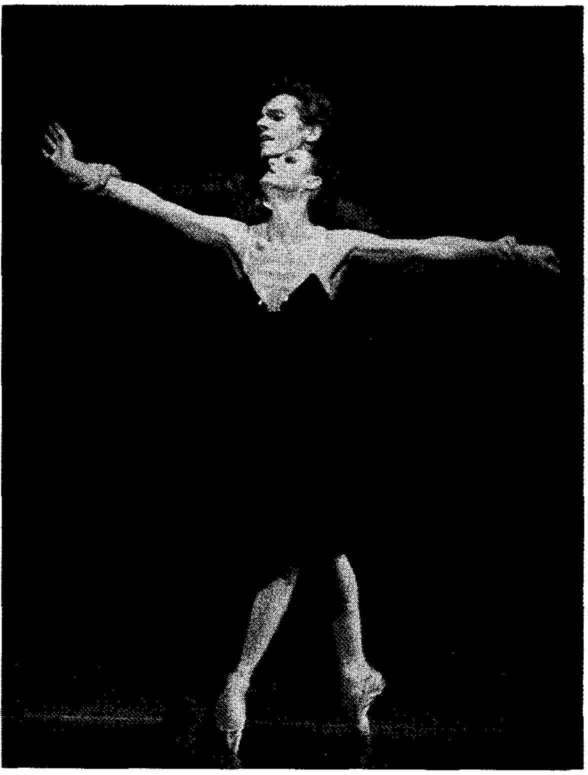
"...Despite lack of depth, Bonnefoux's *Shadows* makes its point. Butoh artist Kazuo Ohno takes you inside the human soul..."

IN KEEPING WITH ITS POLICY OF HAVING company associates choreograph new additions to its repertory, the **New York City Ballet** chose Jean-Pierre Bonnefoux to fill the "New Ballet No. 1" slot in its fall-winter season at the New York State Theater. Trained at the Paris Opéra, Bonnefoux was a principal dancer with the City Ballet for ten years before embarking on a career as a free-lance choreographer.

His *Shadows* (set to Frank Martin's *Petite Symphonie Concertante*) describes a troubled relationship in an urban setting. Patricia McBride and Ib Andersen are the protagonists who can't live with or without each other. Each has another—sometime—love, but these figures (played by Afshin Mofid and Antonia Franceschi) are as insubstantial as smoke. The designer, Alain Vaes, has even dressed them in blue-gray, while the principals' costumes are a sharp reddish brown, the color of dried blood. Their cityscape is suggested both by Vaes's backdrop of pale, straight-edged columns that pierce the clouds and by a small, anonymous ensemble that surrounds the two like the walls of a maze and bears constant, unblinking witness to their encounters.

The ballet is intelligently made, with an eye to keeping the stage picture interesting. There is, perhaps, too much coming and going, at the expense of explorations in depth, and there is a serious weak spot at the center. The structure of the dance is such that it peels away to the heart of the problem and we get to see each of the two principals alone, but their solos do little to reveal or explain them. Despite this, the dance makes its point—clearly, and with a peculiarly French elegance.

At present, it is somewhat skewed by its casting. Although it evidently intends to be evenhanded about the couple, the woman is its driving force. In her long career with the City Ballet, McBride has been dazzling as a soubrette and as a virtuoso; here she becomes, quite literally, a *femme fatale*. Andersen dances with exquisite lyricism, as always, but he has no weight when it comes to portraying neurotic emotion. The role would have been better filled by a more dramatically intense dancer, someone of Bonnefoux's own type.



ECHOES OF THE PAST: *City Ballet's Andersen and McBride.*

MOMENTS OF AFFECTING ARTISTRY IN **Kazuo Ohno**'s recent performance at the Joyce in *The Dead Sea* distracted one from the feeling of being embroiled in an elaborate hoax.

Ohno is called the father of Butoh dance, a genre we know here from the performances of the Sankai Juku company and from its influence on the choreography of Kei Takei and Eiko and Koma. Butoh, which developed in Japan after the Hiroshima and Nagasaki holocausts, dwells on death, disintegration, the hideously tenacious endurance of living things, and the growth of new, mutant forms. It also seeks to project through movement internal states of being that are difficult to render with more logical materials. Stylistically, it combines elements of ritualistic Oriental theater such as Kabuki and Noh drama with Western Expressionist dance. Ohno attempts all this in what is essentially a one-man show.

Seventy-nine years old, body gnarled and face wizened, limited to a small but grotesquely vivid range of gestures, and dressed as he often is in women's garb, with his flesh painted chalk-white, Ohno is a kind of Charles Addams *onnagata*. In *The Dead Sea*, as in an earlier work, *Admiring La Argentina*, his series of disjointed solos—improvised for the most part, almost perversely enigmatic, and only confused by obscure program notes—seems an exercise in shameless self-display. Annoyed or embarrassed, you want to dismiss this weird fellow who insists upon parading his ravaged physique, his limited skills, his eccentric private fantasies. It's usually just at that point that Ohno takes you straight inside the human soul. In one passage, for example, he's dressed up like a debutante from the thirties in a gold chiffon tea-dancing frock sashed with a green obi, waltzing in a fragmented way to a Mozart piano sonata. In the coyly tilted head, the fluttering fingers, and the frail torso and spindly legs bobbing to and fro, you see a pathetic spinster imagining flirtations, remembering hopes of romance—and the pain of it is nearly unbearable.

Intercut with Kazuo Ohno's solos are appearances by his son and disciple, Yoshito Ohno—a ghostly figure in white makeup and dress. It's as if the walking statue of the Commendatore in *Don Giovanni* had been designed by George Segal. The apparition moves very slowly, with implacable deliberation. The slightest change in carriage gives him a different demeanor (now authoritative, now cringing) or suggests a different age. His crosses through the space suggest the passage of time; his upraised hand indicates a sentence of death. Even without interpretation, his physical and psychic control are fascinating. The connection between his role and his father's is cryptic; the relationship between the two as artists is at once as obvious and astonishing as most family connections. ▬

Photograph by Steven Caras.

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Books/Rhoda Koenig

OLD NEWS OF THE RIALTO

“. . .Vidal and Venice are never completely without charm, but the text here is a lazy, pedestrian ramble through art and history. . .”

Vidal in Venice, *by Gore Vidal. Photographs by Tore Gill. Summit Books; 160 pages; $22.95.*

“VENETIAN GLASS IS LIKE VENETIAN water,” writes Gore Vidal. “You are reflected. The reflection is real, but is the thing reflected real? Venetians tend to prefer reflections to the flesh and the mask to either.” Nothing about Venice can ever be completely without interest, nor can anything by Gore Vidal. But another similarity unkindly but inevitably brought up by this book is that both have seen better days. The light may still be “nacreous, for once a proper use of that word,” but Venice itself is no longer the pearl of the Adriatic, just a thin candy shell infested during half the year by voracious tourists. And Vidal’s text (it originated as a BBC special) is rather lazy and pedestrian, sidling through the narrow streets crowded with literature and history. “Nothing can be said here (*including this statement*) that has not been said before,” we are told in the first chapter—and even that is a quotation from Mary McCarthy! (Yes, I know that’s a joke, but it’s a rather dispiriting one for openers.)

The most charming section of Vidal’s book is its preface, a memoir of his globe-trotting Aunt Fenita, who excitedly brought home the news that “Vidal” was the name of three of the doges of Venice. Years later, on the spot, Vidal went to a ball at the Palazzo Rezzonico where “cloudy Venetian mirrors reflected crystal chandeliers, diamonds, and every splendid familiar face that one had spent a lifetime avoiding.” And he learned that “Aunt Fenita, alas, got it all wrong, as usual. The *first* name of three doges was Vidal,” and the city’s most prominent memorial to his name was Vidal Soap—“the Lifebuoy of Italy.” As usual, Vidal wields snobbery as if it were a temporal power, and is most suave and snobbish when he puts on his humble face.

Vidal does the usual ramble through history (a nation of shoplifters, Venetians brought their most famous monuments—the columns and bronze horses of San Marco—home as spoils of war); art (Carpaccio, Bellini, Veronese, Giorgione); and romance (a nod to Byron, a wink to Casanova). He wakes up in a chapter on the previously unknown—to me—Thomas Coryate, an obsessive, self-publicizing English tourist of the early seventeenth century who would even court perdition to ensure the completeness of his travel book: “I both wished the conversion of the Cortesan that I saw, and did my endevour by perswasive termes to convert her. . . . So did I visite the noble Cortezan, view her own amorous person, . . . and yet was nothing contaminated therewith.” But there is too much unexceptional, guidebook-style writing here (“Love and death were the great themes of the Romantic Age, and they constantly intertwined”), too much writing down (Vidal explains who Petruchio and Katharina—both misspelled—were, and that Moslems don’t eat pork). And the silly, reflexive jokes about such *bêtes noires* as Reagan and the CIA get you down after a while. Like Tore Gill’s pretty but superfluous photographs, the text of *Vidal in Venice* brings us very little news of the Rialto.

WERE LIFE BUT AS THE GONDOLA: *The author, transported along the Grand Canal.*

Some American Men, *by Gloria Emerson. Simon and Schuster; 315 pages; $17.95.*

THE TITLE OF GLORIA EMERSON’S BOOK IS an oddly diffident one (a recent book of English interviews, published in that professionally diffident country, was by contrast entitled, starkly, *Men*). Once past the title page, however—indeed, from the first paragraph—all modesty disappears, and we are plunged into a portentous, anguished scavenger hunt through other people’s souls. Though Emerson disparages “the feelings industry,” her book cannot help partaking of its solemnity and clichés—the first anecdote she tells ends with an elaborate, confusing overinterpretation of an innocuous remark. She also invents some bizarre clichés of her own: “It is not commonplace to hear a man sounding happy” and “The poor are not often given to impulsive pleasures.” *Some American Men* is not without powerful and troubling stories, but they fight to emerge from Emerson’s rhetoric; they succeed to the degree that they engage her wildly varying sympathies.

The pictures here range from one-sentence snaps of anonymous men (“ ‘It’s getting harder to find your way around,’ writes a man in Georgia”) to a 27-page portrait of a Princeton student, Stona Fitch. Both of these baffled me, the former by the lack of detail (What is he describing? And why is Emerson using it, opportunistically, to represent the male

Photograph by Tore Gill.

condition?), the latter by the excess of it. I had no idea why I was being told at such length of the short and uninteresting career of Stona Fitch, an honor student who, since graduation two years ago, has become a rock musician and supported himself with menial jobs. Since Stona makes up two thirds of the chapter called "Disorderly Conduct" (the others are "Work," "Duty" [read: "War"], and "Love and Other Great Risks"), I kept waiting for the tragic or shocking action that would give some meaning, retrospectively, to the mushy, overserious prose ("Other men . . . did not see why women were so moved and held by his excesses, his moods, the terrible demands he made on his own nervous system, his rushing, and the faint hint of frailty behind his self-possession").

Yet Stona commits no greater infraction than throwing all the light bulbs in the Campus Club out the window; his disaffection with society seems no greater than that of many other bright, restless, attractive boys, and despite his boast that he will wash dishes the rest of his life, one finishes his story feeling that his egotism, which now expresses itself in rebellion, will eventually propel him toward ordinary success. (The only touch of oddness is in Emerson's diction: Curiously, for an intimate study of character, she calls her subjects "Mr."; "Mr. Fitch" sounds like a role played by Clifton Webb.) Similarly, the profile of Peter Godoff, a music publisher turned sorbet manufacturer, could have come from any young-businessmen's magazine.

Early on, Emerson reminds us of her work as a New York *Times* correspondent in Vietnam and of the effect it had on her: "I saw huge numbers of American men as few women do: in unimaginable misery and peril. . . . Our lives would all be changed if you, too, knew the sorrow they have swallowed for so long and the mutinies that have filled their dreams." Later she interviews a man about his experiences as a foot soldier in the Ardennes, and when she leaves the weeping man, his wife, waiting outside, says, "Now you know more about my husband than I do." The stories Emerson presents most vividly and skillfully are those concerned with war; one image from them—of wounded soldiers forced to "lie at attention" when an officer enters the ward—is worth reams of generalizations about how society makes men repress their feelings.

Emerson brings a passionate sympathy to her writing about these men (and also to her accounts of the men who are victims of another crushing machine, industrial unemployment); it's a much stronger sympathy than she brings to the tale of a preppy dropout or a yuppie entrepreneur. She even suspends judgment from the man who says he, along with other G.I.'s in a convoy, would throw his C-ration cans at the Vietnamese children begging for food whom they passed, throw them hard enough to knock the children unconscious. Emerson has her own war wound: While reporting on the Cambodian camps in Thailand, she was stricken with meningitis. The doctor who helped save her is one of the men profiled in "Work," as is a former colleague at the *Times,* also a foreign correspondent, who covered wars and executions in Africa.

It is natural enough for Emerson to be most sympathetic to men with whom she has shared such traumatic experiences, but her compassion, at times, extends unpleasantly into self-aggrandizement, as if only a woman who had been at war could know what it's like to be a man. (What does that make men who have never held a gun?) In her writing about both veterans and civilians, Emerson leaves no doubt as to whose lives she thinks more important and interesting. There is a conflict going on in *Some American Men,* but it is not merely the struggle of the men portrayed to make sense of their fortunes; it is Gloria Emerson's struggle to stretch material more suitable for a novel or memoir into sociology, her struggle to find significance in lives whose battles do not shed blood. ■

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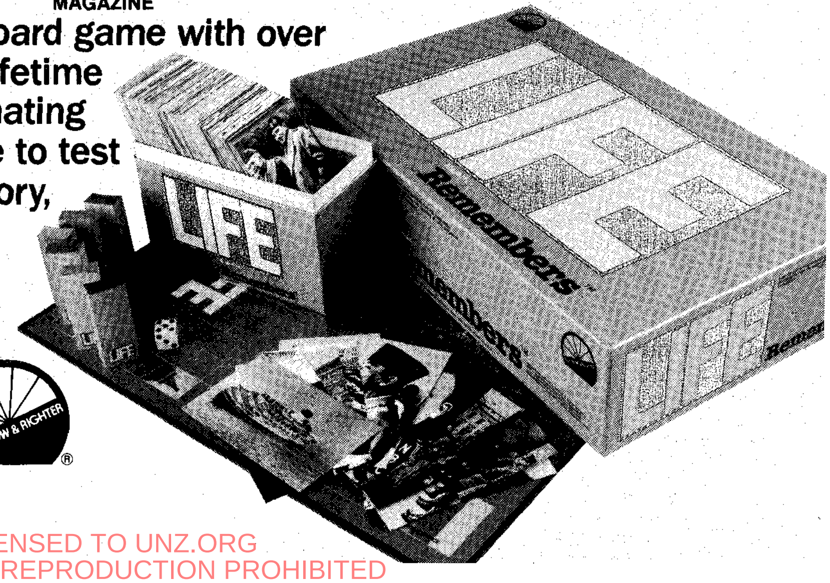
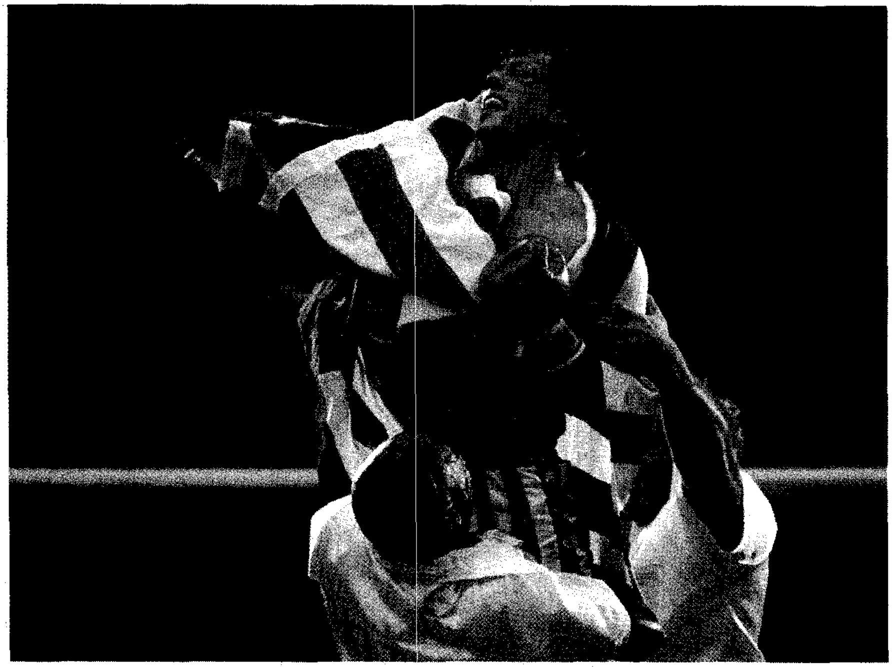


Movies/David Denby

CARTOON GOD, FALLEN IDOL

"...Stallone has become a manically obvious pop demagogue; Shepard is not a superstar—he isn't really an actor..."



STARS, STRIPES, AND SWEAT: *Sylvester Stallone in his* Rocky IV.

SYLVESTER STALLONE, TRYING TO TOP himself, has leapt beyond parody. Stallone has become a manically obvious pop demagogue—a cartoon master so manipulative that the whole audience can join in the joke of how dumb his films are. Having licked the "good" black, Apollo Creed (Carl Weathers), and then the "bad" black, Clubber Lang (Mr. T), Rocky needs a new superman to fight so he can once again enter the ring as the underdog. In **Rocky IV**, Stallone finds one for him—a 261-pound Soviet giant, Drago (Dolph Lundgren), who has ferocious blue eyes, a chin like a curbstone, and hair that stands straight up.

Stallone has pulled an amusing switch on the color of his demons: Drago is white, but so white he looks like ice. His perfection is machinelike, inhuman: The product of Soviet genetic engineering, he's pumped up with drugs, and when he trains (always on the most advanced equipment), enough technicians stand around with clipboards to launch a missile. Essentially, he *is* a missile, and he knocks out (kills, in fact) one of America's heroes, Apollo Creed, with a stupendous punch. With Drago on the pad, the Soviet Union enjoys overwhelming first-strike capability.

Now, here's where Stallone shows his true genius as a fantasist. The answer to Drago turns out not to be better technology but pure soul. Rocky doesn't use modern equipment. No, he trains in the Soviet Union and embraces the tundras: He tramps through snow, hitches himself to ox carts, lifts immense piles of stones. *White Nights* implied that a Russian could be a true Russian only in America; *Rocky IV* one-ups the insult and says that an American athlete is closer to the true spirit of Russia than a Soviet athlete is. If you believe the neo–Cold War movies, the poor Soviets may have to move to the South Pole to find a little turf they can claim as their own.

Stallone works in only two styles: There are the very slow, earnest, flat-as-unleavened-bread scenes in which the star's half-mast lids droop to quarter-mast while Adrian (Talia Shire) kvetches at him and Paulie (Burt Young) blows garlic breath across the table. And there are the hyped training and fight sequences, with lots of pounding music, flash cutting, montage, slow mo, the works. (The famous training sequence in the original *Rocky* may well have been the first rock video—all highlights.) I think the way Stallone shoots boxing is fake; he cuts so often you can't really see what either fighter is doing. But he's getting better at frantic crowd scenes—the one set in Las Vegas is actually rather witty. By the time he fights the first boxer from outer space in *Rocky IX,* he may be a good director.

ON THE STAGE, SAM SHEPARD'S 1983 play **Fool for Love** was a furious actors' exercise about an aging egomaniacal stud and his beat-up girlfriend, lovers for years, who meet "on the edge of the Mojave Desert" and enact a series of erotic power rituals. Another of Shepard's Westerners—a rope-twirling cowboy, in fact—the hero, Eddie, is so macho that he appears consumed by his own legend; May, the more sympathetic of the two, ravaged, exhausted, but still game, is an earth mother ready for combat. They can't live with each other, they can't live without each other—a perfect premise for two hours of pot-banging rumpus. In the enclosed space, the two actors stalked and circled, slamming the walls with their palms and backs (the miked walls emitted booming thuds), grappling, one-upping, collapsing, rebounding—on and on, until Shepard ran out of tricks and the piece ended.

Fool for Love was entertaining, but also fraudulent in the way of so many inherently "theatrical" plays: You would have to be willfully naïve, I think, to see much more in it than a sensational display of stage movement. It was a play about the possibilities of making theater. Which is not to say that it was negligible: The cast I saw, Will Patton and Kathy Baker, tore up the stage. But obviously Shepard and director Robert Altman are dissatisfied with *Fool*'s proven power as an actors' piece, for they have downplayed, in their movie version, the actors' confrontations and emphasized the play's memory passages and its "mythic" atmosphere. They have destroyed the only authentic life the play ever had.

In his amazing screen adaptation of *Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean,* Robert Altman used the camera to embrace and emphasize the stage-bound nature of his material; working with, rather than against, the stage, he turned Ed Graczyk's trash into an acting feast. But *Fool for Love* opens with a portentous pan across the great silent desert; it is set, very literally, in a run-down motor hotel whose central yard is piled high with junk; it is paced, until near the end, slowly and methodically, with almost as many silent pauses as a performance of *Parsifal.* The actors restlessly move in and out of the motel room, or watch through windows, measuring, reflecting, brooding. By using space to suggest the ways that Eddie and May are separated, Altman has reversed the meaning of the text; the lines about how Eddie and May are linked together for life now seem merely fanciful.

The character in the play who is known as the Old Man—a bit of the past Eddie and May carry around and argue with, or perhaps simply a ghost—has been allowed to move in from his perch off to the side and to circulate freely among the others, arguing and cadging drinks. I won't tell you who he is and how he links Eddie and May; the play isn't rich enough to withstand the exposure of its devices. *Fool for Love* is so vague in meaning that people assume it must be some kind of significant myth—a myth of eros, perhaps, or another pass at that old standby, the End of the West. The picture ends with everything going up in flames while Eddie gallops down the road, trying to lasso a Mercedes-Benz. Shades of *Lonely Are the Brave* (1962), in which Kirk Douglas played a cowboy knocked over by a truckload of toilets.

The only thing we can be sure of is that the movie will end the news-magazine talk of Sam Shepard as the next Redford or Newman. Not only is Sam Shepard not a movie superstar, Sam Shepard isn't really an actor. In *Fool for Love,* he appears thin and rather drawn, and he speaks in a sharp, querulous, unappealing voice; worst of all, ducking his head and looking away, he barely makes contact with his co-star, Kim Basinger. His Eddie is lean and mean, a trickster, a liar, a bit of a sadist. I know women can become obsessed with bastards—but could they become obsessed with *this* bastard? Shepard appears more interested in amusing himself than in anything else; his crazy nastiness feels remote, impersonal, even a put-on. With her pronounced cheekbones and Brigitte Bardot pout, her blonde hair, damp and slovenly, falling everywhere, Basinger is a spectacular and luxurious movie slattern. But she isn't raw enough for May; she's too easily shocked, a bit of a nice girl. She gives a touching but too genteel performance.

Sam Shepard likes to talk wild, and in the theater the hipster bull-slinging pours out in torrents. But *Fool for Love* is a dull and laborious movie. Only here and there—during the eerily placid, sunlit flashbacks, for instance—do we feel the presence of major talents at work. In the vacuous *Paris, Texas* and now in *Fool for Love,* Sam Shepard's writing hasn't worked onscreen. Trying to cool out for the movies, Shepard hasn't created enough ordinary dramatic life, and so we're left with very little—with superimposed, unearned myth resonating in the desert-dry air of "art."

In brief: EARLY IN **Santa Claus: The Movie,** a large number of bearded elves cavort up, down, and across a large wood set that looks like a California ski chalet. Up and down they go, making toys, hammering, painting, smiling, laughing. Then they stop. Then they go again. Then they . . . A bit later, in scenes that unreasonably remind me of the last *Superman* movie (oh yes, same producers), Santa rides his sleigh across the Manhattan skyline at night, scaling skyscrapers and plunging down into the valleys below. I'm telling you, some things you *never* get tired of. Later still, the invaluable John Lithgow, flipping his eyebrows nervously and bellowing, shows up as a greedy capitalist, and the movie briefly shakes the tinsel out of its brains. If the uproarious and perverse Lithgow had played the white-bearded reindeer-lover himself, the picture might have amounted to something. But he didn't, and the frolicsome elves take over again. ■

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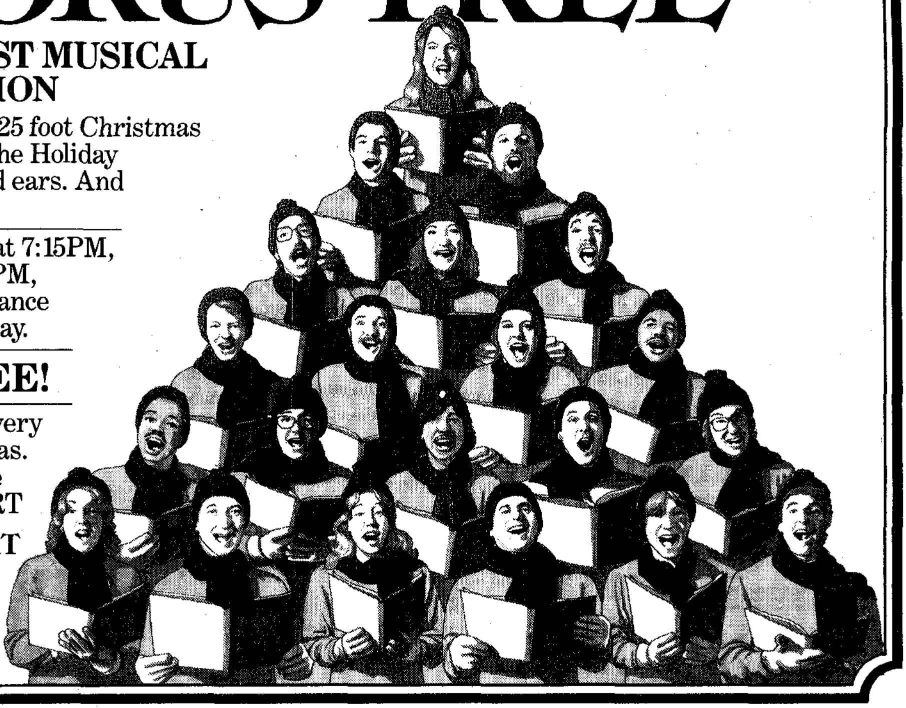

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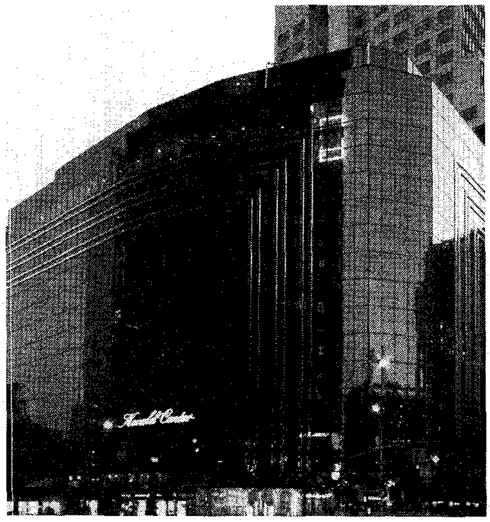

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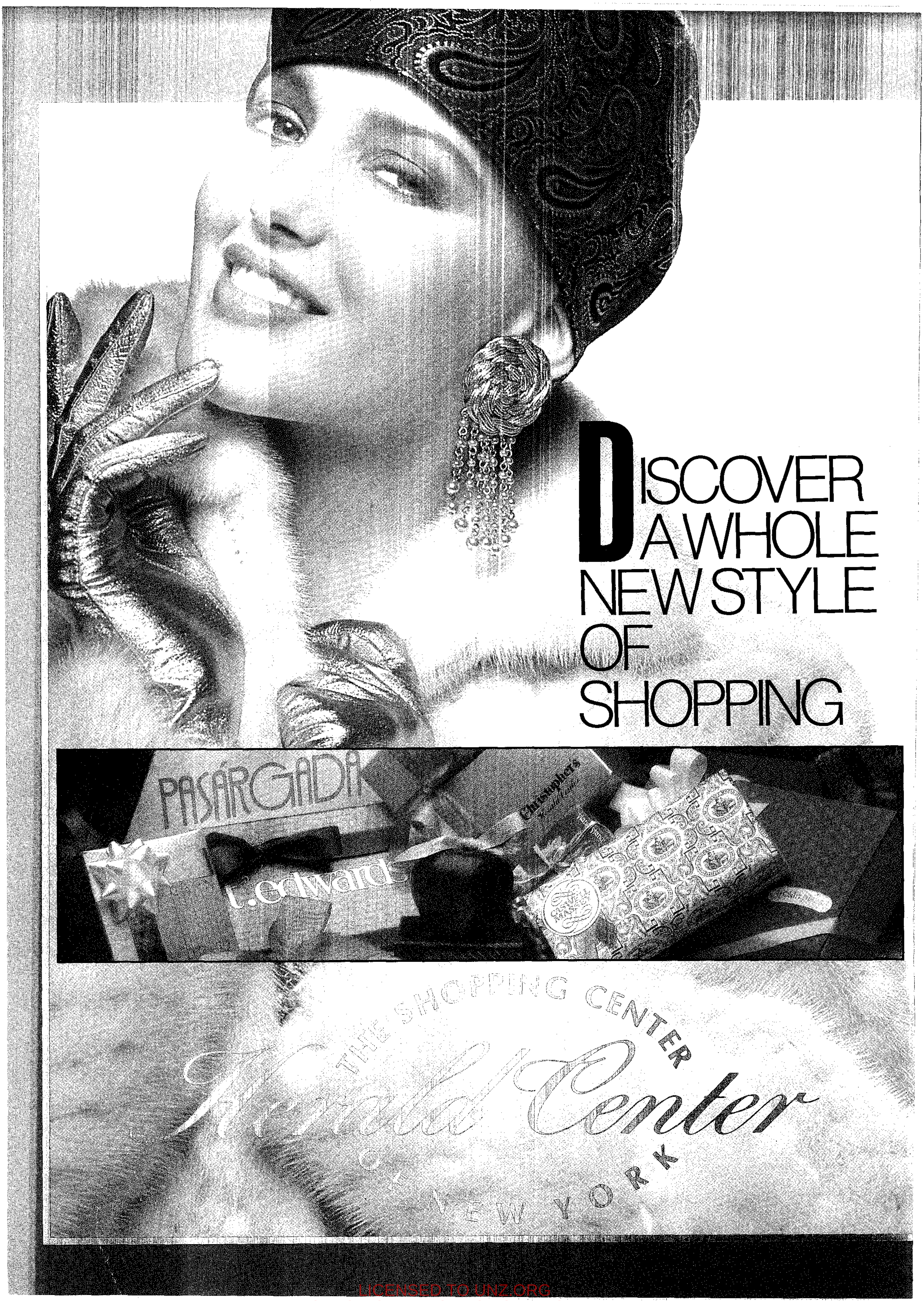
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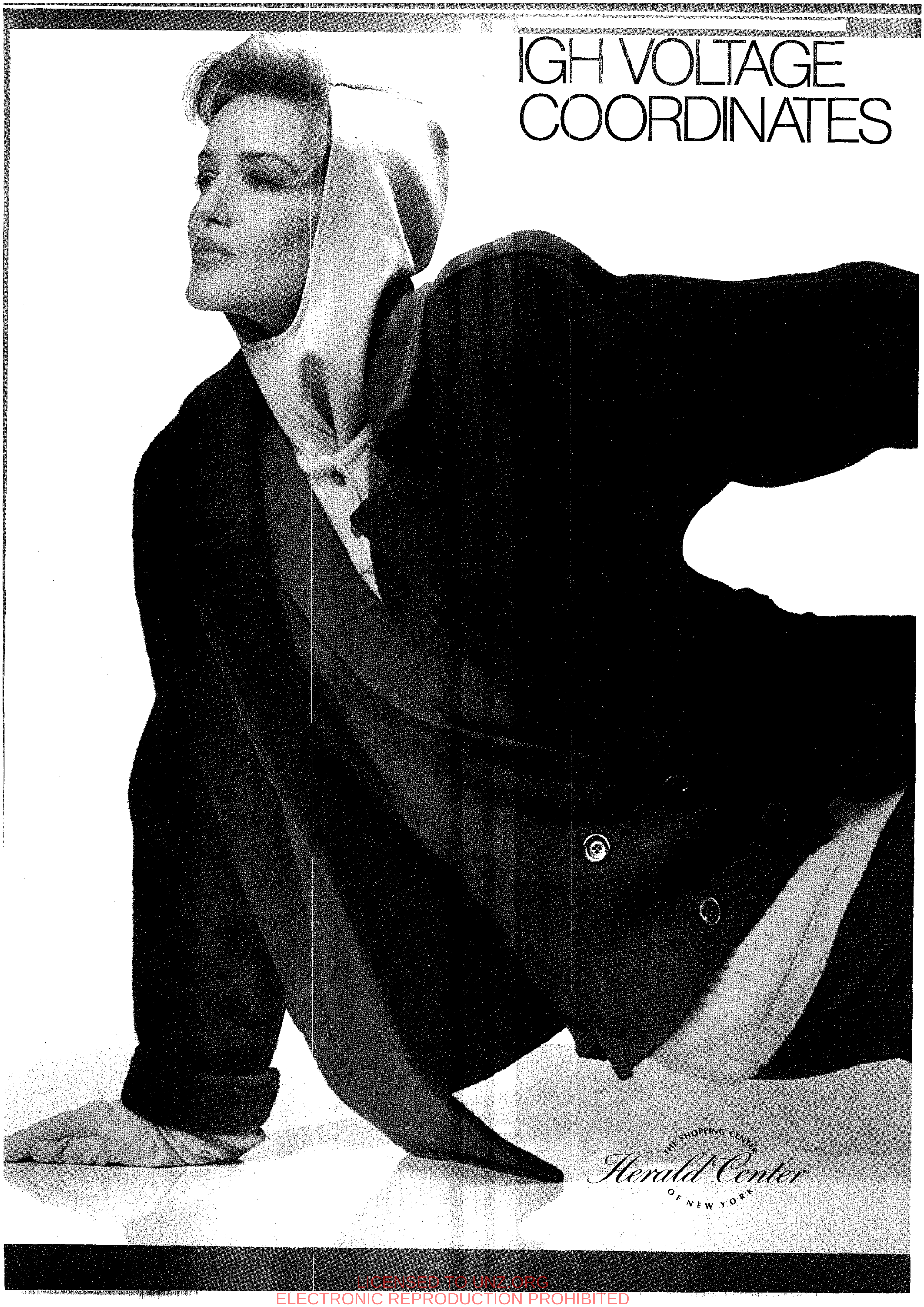
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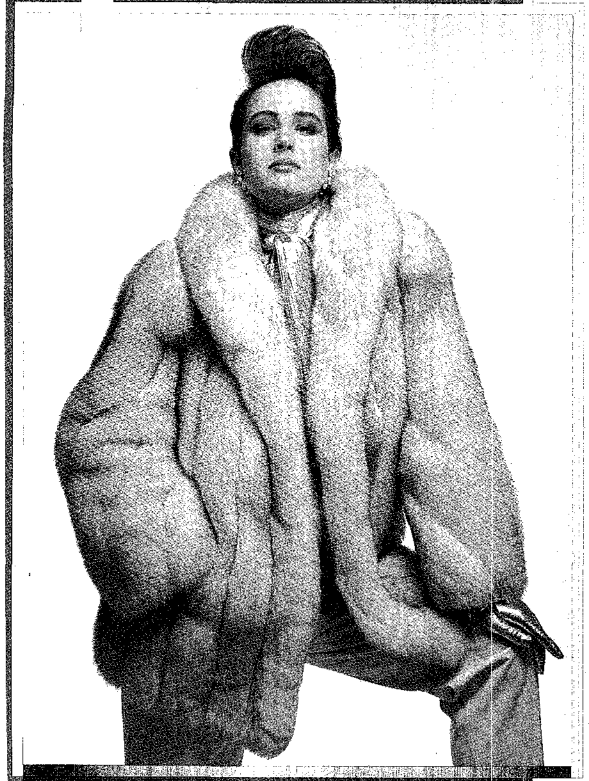


The sweet smell of gold. L'Air D'Or by Golden Scents is the essence of luxury. An exotic melange of florals and spices, with a unique ingredient: sparkling 23K gold flakes. This rare treasure is elegantly contained in a crystal decanter from France, and presented in a hand-made jewel box. Parfum, 1 oz., $275; ¼ oz., $95; Eau de Parfum, 1.75 oz., $45.

LOUISE PARFUMS

Fifth Avenue Level

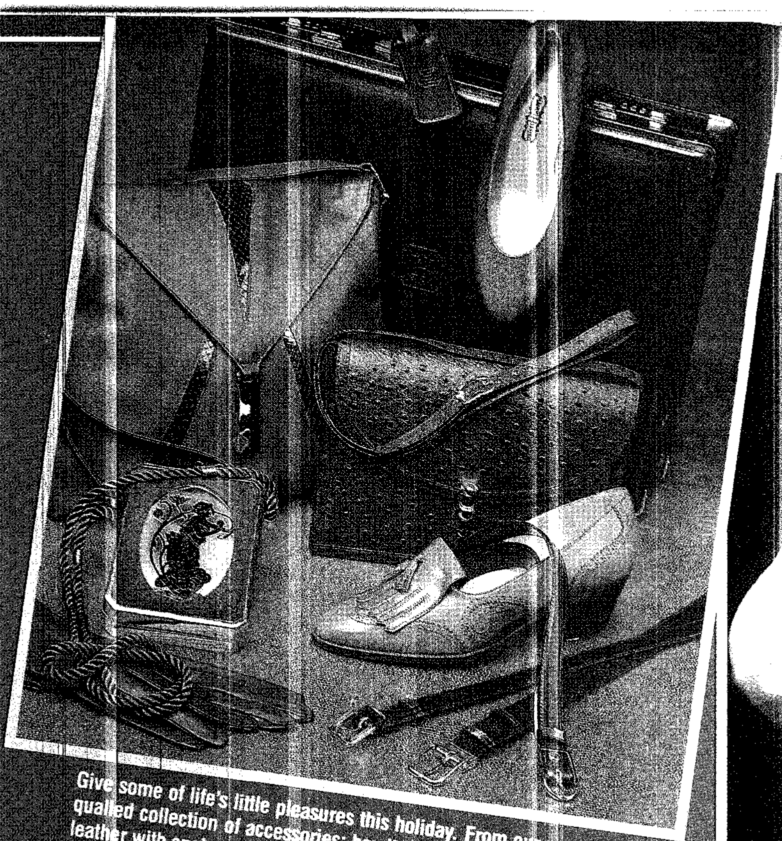
SAGA
FOX
FROM SCANDINAVIA

Discover New York's newest designer fur salon. Where fur fantasies come true. We feature the most sumptuous fur creations at surprisingly affordable prices. We also alter, remodel, glaze, clean and store your precious furs. Here, from our exclusive collections a glamorous Crystal dyed Saga fox coat, $3995. Classic, natural Mahogany mink coat a special value now at $1595, also available in ranch. Crystal dyed fox hat, $450. Matching fling, $395.

The wrap of luxury. Our Saga blue fox jacket is just the gift she's dreaming of. Styled with a shawl collar and swirl sleeve design, $995. Or, wrap up one of the other unique fur creations from our collection of sporty jackets and glamorous full-length coats.

FURS BY PETER THOMAS

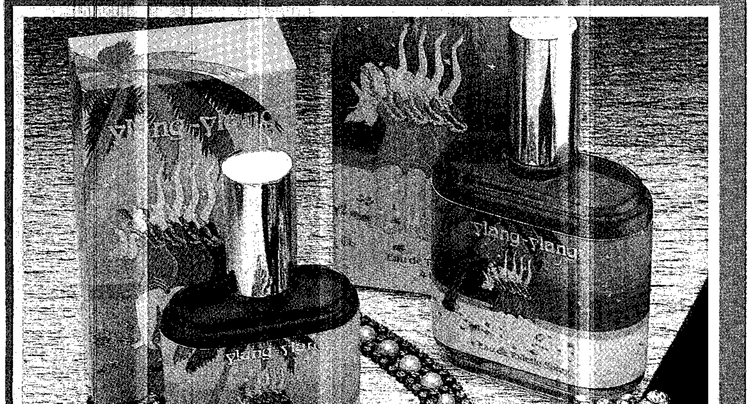
Madison Avenue Level



Give some of life's little pleasures this holiday. From our unequalled collection of accessories: handbags in suede, leather, leather with snake, leather, snake and lizard shoes, adjustable leather belts and ostrich-look leather attachés, to name but a few. All meticulously crafted in that inimitable Manuel Herrero style.

MANUEL HERRERO

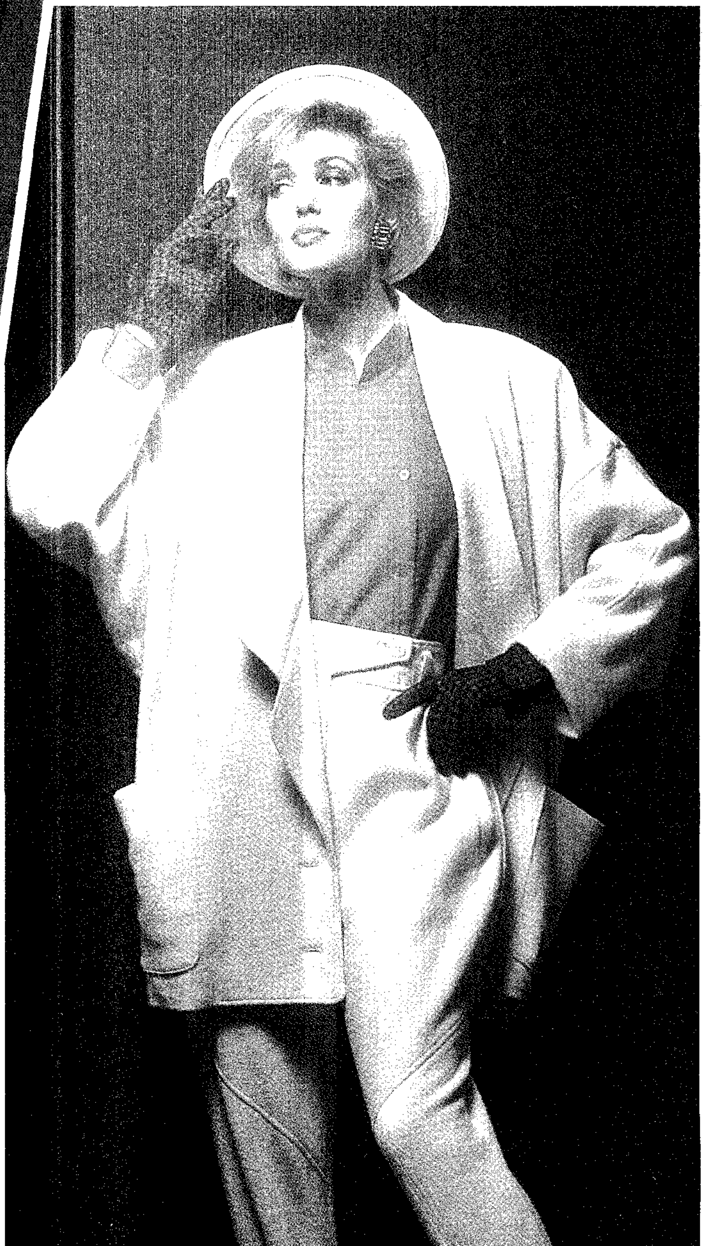
Fifth Avenue Level



Discover the treasures of Ylang Ylang. Catch a falling star pin of rhinestones, $130. For Renaissance women, red and black earrings, $65; the multicolored pin, $110. Our rhinestone snake charmer of a necklace, $165. All natural perfumes in Amber, Sandalwood, Vanilla and Patchouli scents, $27.50. Smaller size Fruit of Passion, $22.50.

YLANG YLANG

Herald Square Level



The Jodhpur Suit rides high. A decidedly dashing look starting with the drop shoulder jacket, $260; and jodhpur stirrup pants, $145. Winter white, blue or black wool. Side buttoned blouse with mandarin collar. Red, green, gold, cream or blue cotton/wool, $130. All by Dan Beauty. Checked wool gauntlet glove and wool felt hat, by Claude Lema.

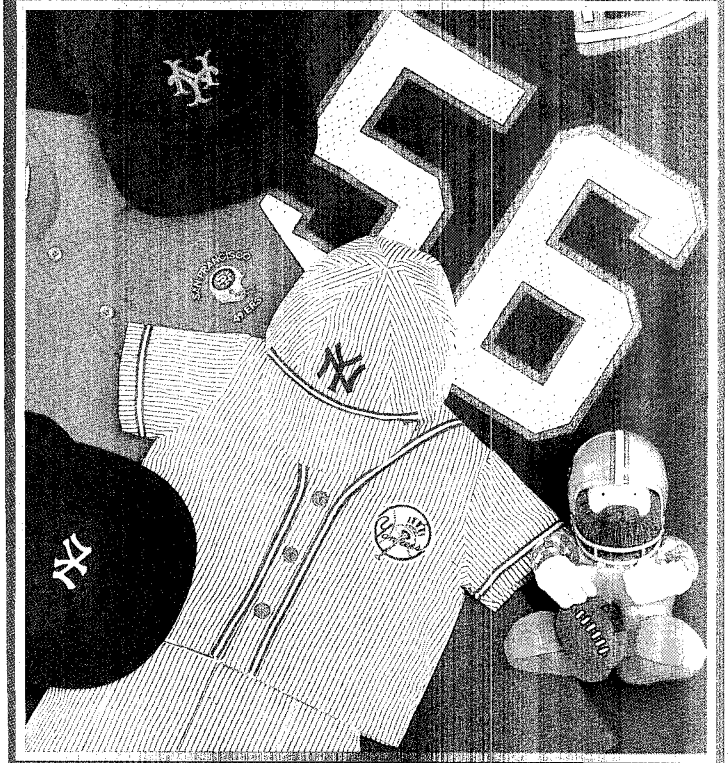
ITOKIN PLAZA

Fifth Avenue Level

The Playing Field, an apparel store for avid sports fans of all ages. Authentic jerseys, jackets, caps and sportswear of all the major league sports teams. True colors, fabrics, and insignias, with most items available in newborn through adult extra large sizes. Send $1.00 for our latest catalog or visit us at Herald Center.

THE PLAYING FIELD

Central Park Level



WORLD FAMOUS
MAGIC
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Svengali – the wonder deck of magic. Become an expert card manipulator, no skill needed. Cards vanish and reappear, jump from deck to pocket and back. Win bar bets. Principle guarded by professionals. Deck, instructions for many tricks, plus professional magicians catalog. Postpaid $5.95.

MAGIC CIRCUS SHOP

Central Park Level

A TASTE OF THE

NG HOUSE

OVEN DOOR

BEIJING DUCK HOUSE

BEIJING DUCK HOUSE
Feast on authentic Peking Duck prepared by one of New York's foremost Chinese restaurants. But if duck isn't your cup of tea, enjoy any of your favorite Chinese dishes, from won ton soup to fried banana with walnuts.

YORKVILLE PACKING HOUSE
If you're hungering for hearty fare, come dine with us. We offer 10 varieties of gourmet burgers. *Stuffed potatoes that are a meal in themselves.* An international array of sausages. Tender New York strip steak and crispy southern fried chicken.

OVEN DOOR
To sweeten the season, our bakers create your favorite cakes, pies and cheesecakes. Holiday cookies, pastries, Danish, muffins and bagels to get your morning off to a delicious start. Come get your just desserts. Hot and iced espresso and cappucino, too.

CAFE COCO
The perfect prelude to your holiday shopping is breakfast at Cafe Coco. Here, in our version of a *Paris bistro, you can savor a freshly* baked muffin, English scone or pastry along with our European blends of coffee. Or come for lunch – we'll fix you a scrumptious sandwich or delicious salad.

OLIDAYS HERALD CENTER STYLE

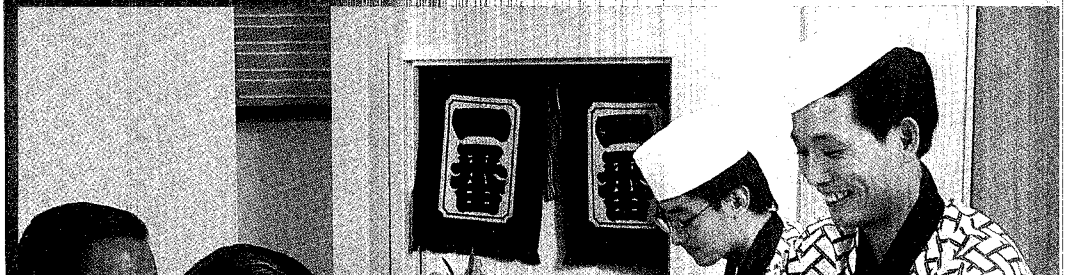
CAFE COCO

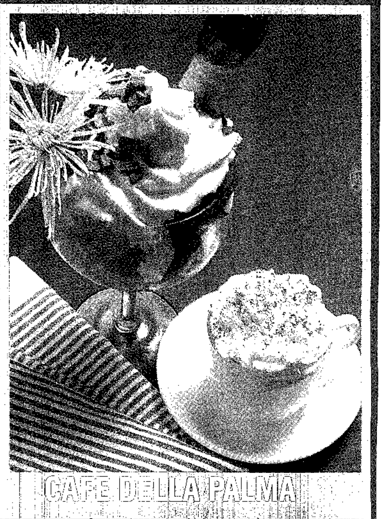
EVERYTHING YOGURT

LA TABLITA

Come discover our international line-up
of restaurants, serving your favorite cuisines.
Your table is waiting...at the New York Food Festival, Level 8.
The Village Level and Central Park Level.

THE SHOPPING CENTER
Herald Center
OF NEW YORK


NIHONBASHI BY MITSUKOSHI


CAFE DELLA PALMA

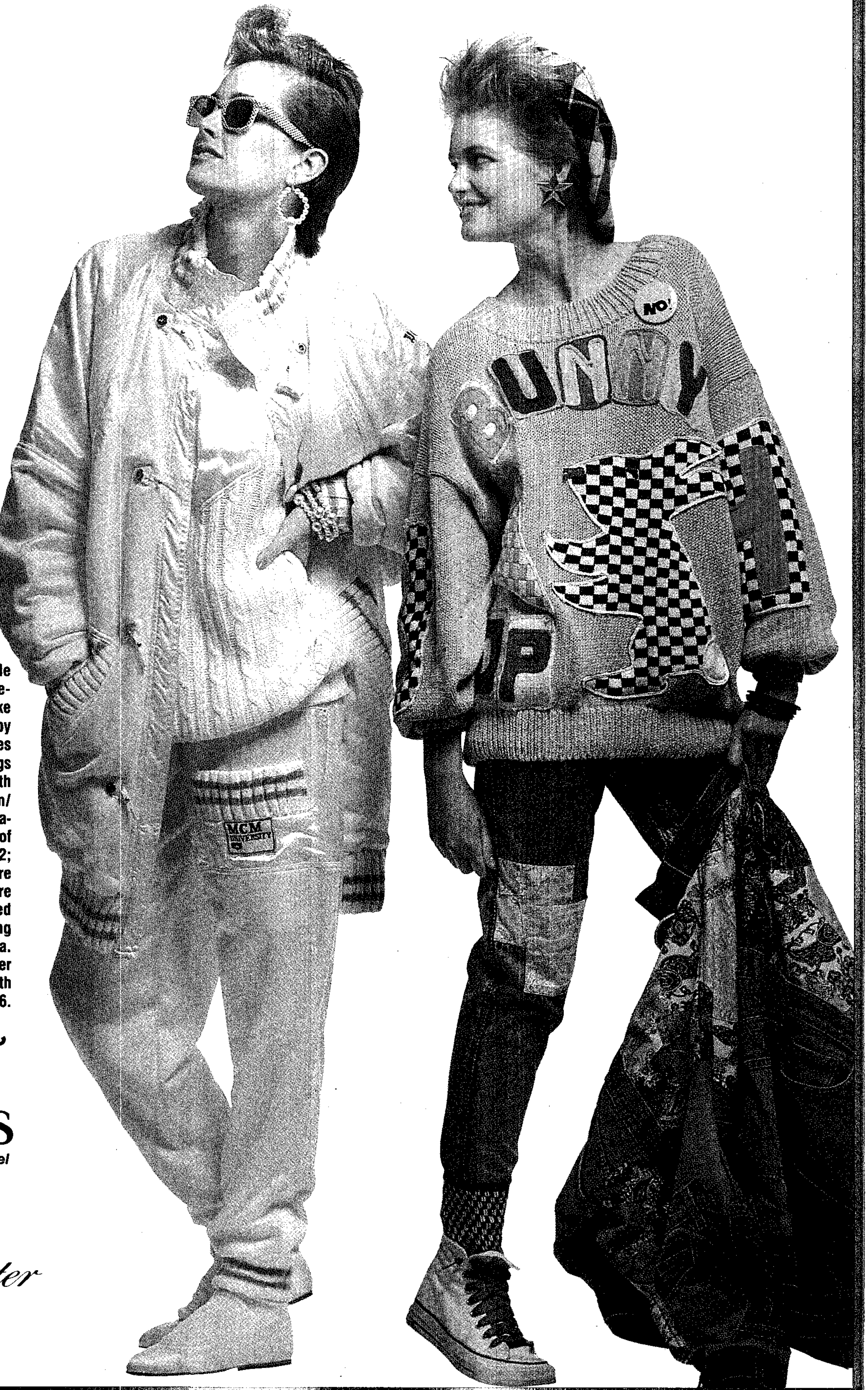
CAFE DELLA PALMA
Come get the scoop on Italy's most celebrated gelato and sorbets. Among our flavorites: Nocciola, a crunchy hazelnut; Zabaglione, laced with Marsala wine custard; Cappuccino almond chip, as well as all-American vanilla, Oreo cookie cream and fresh fruit flavors. Our Sundaes feature two bountiful scoops blanketed with creamy-smooth sauce and all the trimmings. Authentic espresso-cappuccino bar with European-style breakfast, too.

EVERYTHING YOGURT
We feature everything for the healthy food lover. Fresh pasta salads, quiche and vegetarian pies. Homemade sandwiches. Frozen yogurt sundaes with delectable toppings. Frozen yogurt shakes. Cakes and calorie conscious cookies, too.

LA TABLITA
South of the border specialties to satisfy your taste for things Tex-Mex. Crisp tacos and tostadas. Flaky overstuffed empanadas. Chimichangas. Our famous California burritos – the whole enchilada to eat here or to take to su casa. We'll also cater your holiday fiesta. Feliz Navidad!

NIHONBASHI BY MITSUKOSHI
Come watch our sushi chefs prepare your favorite delicacies right before your eyes. We select the freshest fish and seafood daily – tuna, whitefish, yellowtail, salmon and shrimp. They're artistically sliced and served to your order. California, tuna, cucumber rolls, too.

DISCOVER A WHOLE NEW STYLE



The big story by Claude Attias is brash, bold, see-me clothes that make everything else pale by comparison. From No: It's shades of the sixties with a New Rags jacket made of cotton denim with patches of color, $192; The cotton/ramie sweater, quite a conversation piece, from our collection of hand-appliqued designs, $152; Cotton denim jeans with more patchwork, $72. From Voyou: Are your shades in place? You'll need them for this bright, white, long jacket, reminiscent of the parka. In cotton, $172; Cotton knit sweater with cable vision, $92; Pants with narrow knit cuffs, in cotton, $66.

NO! Voyou

t.edwards
Broadway Level

THE SHOPPING CENTER
Herald Center
OF NEW YORK

What's black and white and just adorable? Lusty by Fusen Usagi. This exciting collection of children's clothing is imported from Japan for a total look of fun and sophistication. Here are just two of the precious little high fashion looks we're showing this season.

FUSEN USAGI

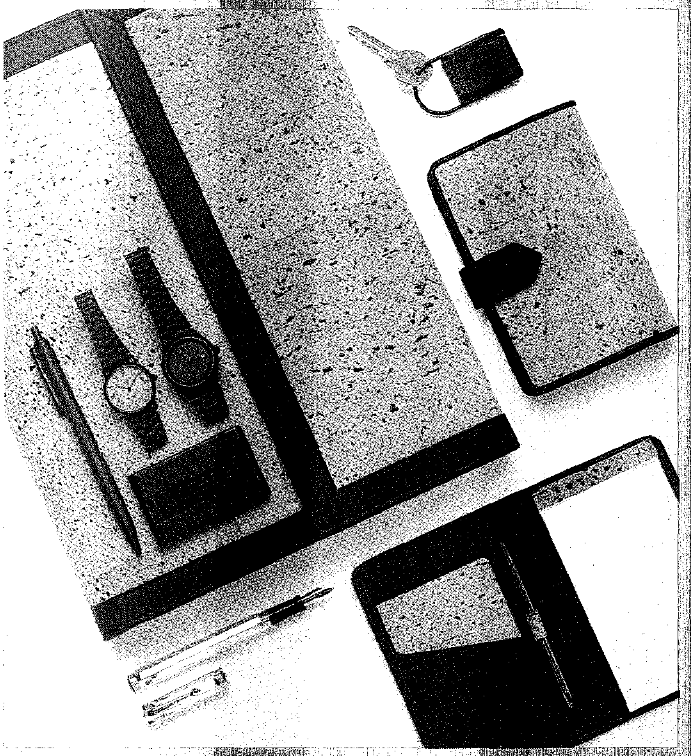
Madison Avenue Level

[illegible] in our oversized jackets for him and for her. [illegible] West Coast emblazoned on back, black, $86. N.Y. collector jacket, white with gray polyurethane trim, $96. Both S,M,L,XL, polycotton, washable, fiber filled. The Betty Boop digital watch that opens to show a mirror, $10. Call for our free catalog. In NY State, (212) 714-2730; Outside NY State, toll free, 1-800- NY ALADA.

ALADA...NY

Broadway Level

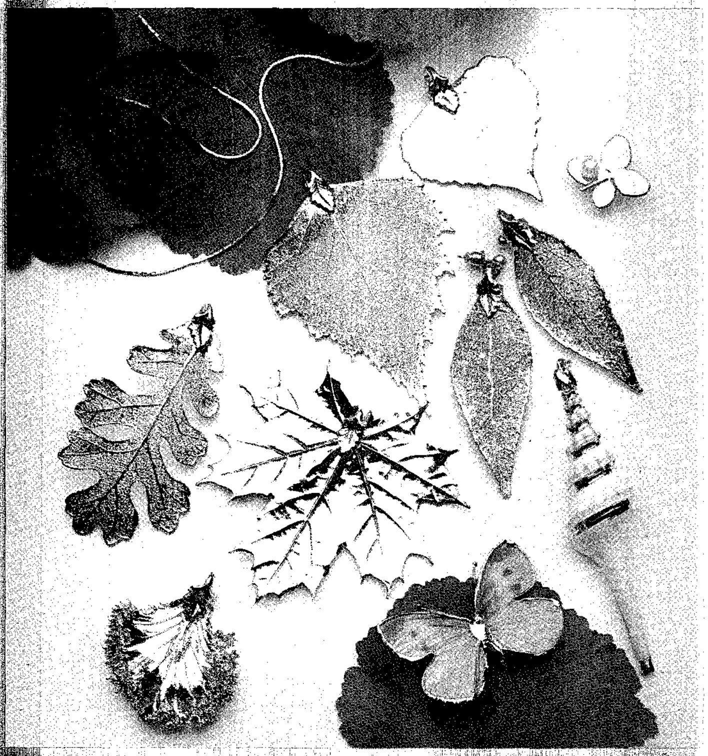
PARA TROOPER
NY



Renato Cipullo accessories from Italy, high-tech, yet with timeless classic style. Swiss quartz watches, $130-$150. Natural cork and rubber collection, $42-$240. Writing instruments, $19-$65. Lighters, $25-$65.

RENATO CIPULLO

Herald Square Level



Turn over a new gold leaf. Explore a collection of over 250 varieties of real leaves and shells hand dipped and preserved in 24K gold. Each unique piece is presented with a free chain, or made while you wait into earrings or stick pins. And even our prices are unique, starting at just $5.

NATURE'S JEWELRY

Central Park Level

JUST YOUR STYLE

The best things come in small packages. We've a whole emporium of wonderful little gifts for everyone on your holiday list. From cosmetics to key chains – and so much more. Most are imported from Italy. And all that can be monogrammed at no charge. We'll even wrap them specially for you. Shown are just a few of our fabulous gift ideas.

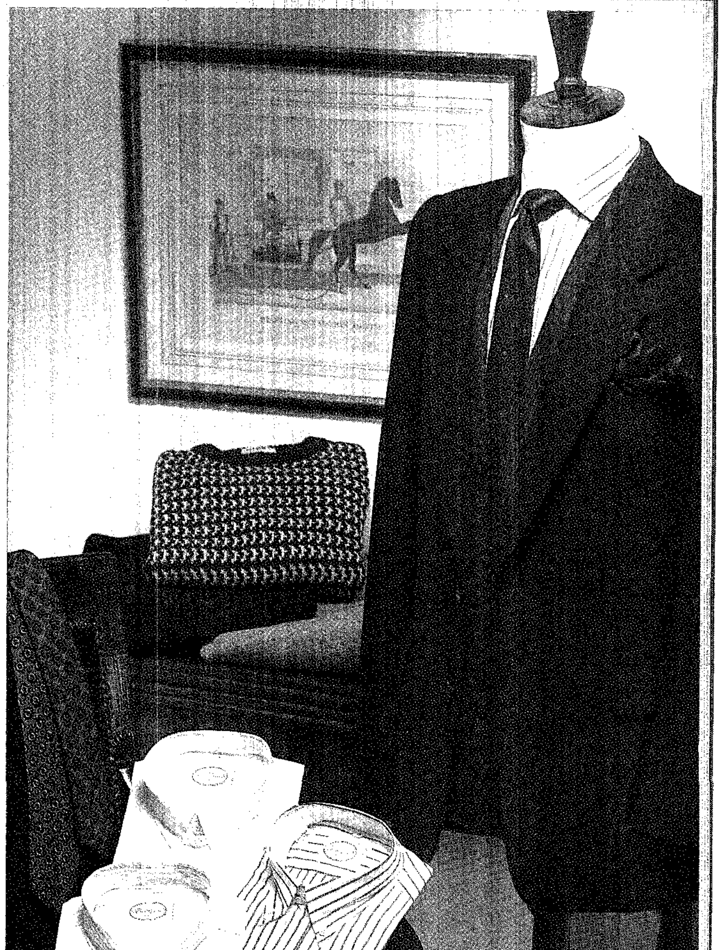
ST. MARK V

Fifth Avenue Level

Gifts that hold a candle to the season. These exquisite candle holders, with iris bouquets hand-etched on double glass, rest on mirrored bases to reflect their true beauty. Square and six-sided designs, 15″ tall, $44; 18″ tall, $94; 24″ tall, $114. (Candle holder and taper are included.)

CHRISTOPHER'S

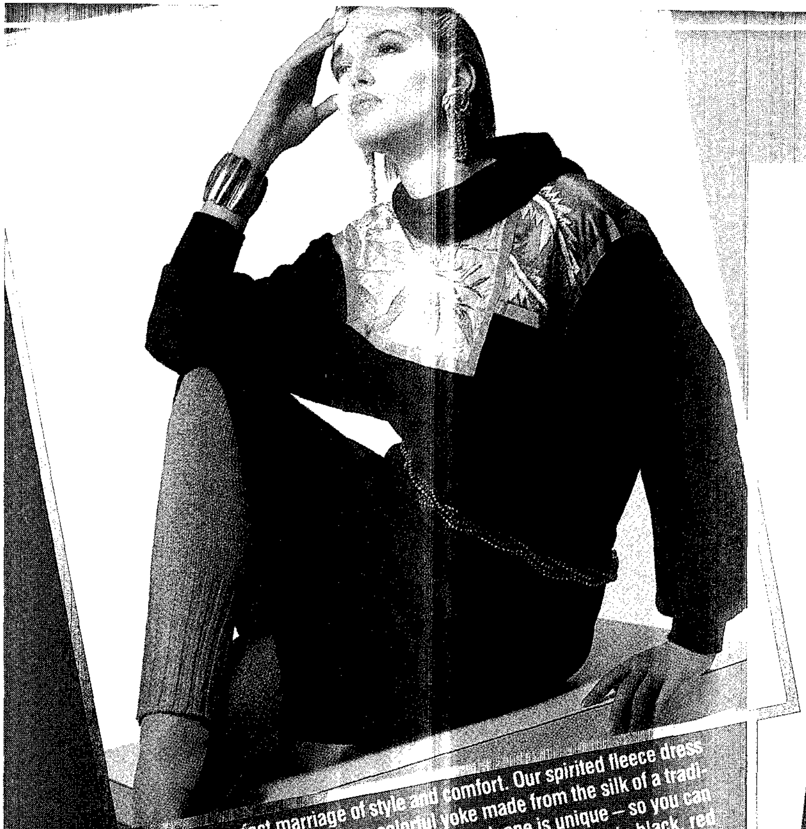
Columbus Avenue Level



A nouveau approach to gentlemanly dressing. Our new Herald Center shop – the first in the U.S. – exemplifies Oliver Grant's unique concept of color coordination. We'll help you create a look of casual elegance with minimal effort, around a central color theme. Shown: Cashmere and wool blazer, $189; Shetland sweater, $57; Shirts, $50; Silk ties, $22.

OLIVER GRANT

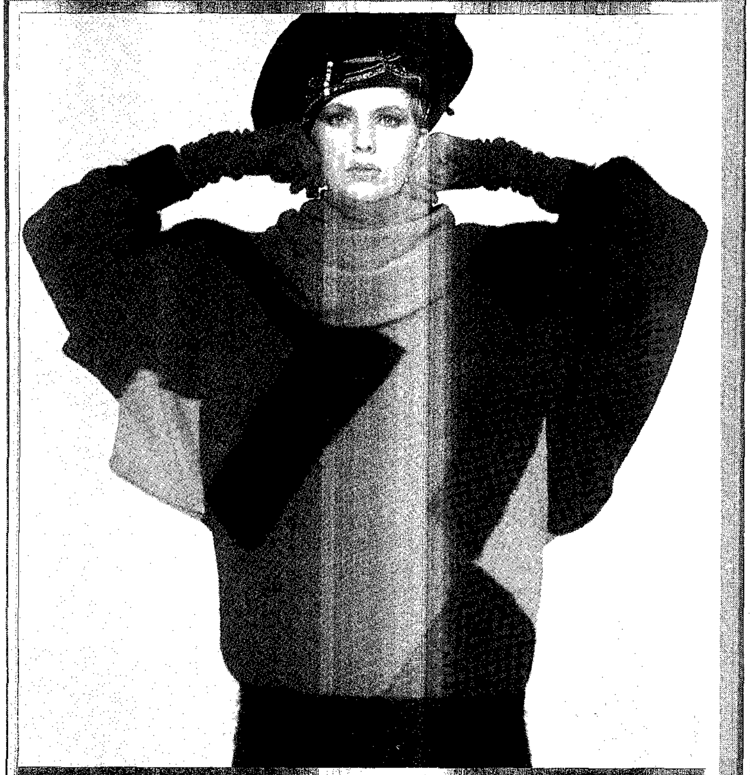
Madison Avenue Level



A perfect marriage of style and comfort. Our spirited fleece dress is embellished with a colorful yoke made from the silk of a traditional Japanese wedding dress. Each one is unique – so you can choose a few for your own celebrations. By Sachi, in black, red or white cotton/poly. One size fits all, $68.

CHRISTIAN KNOLL

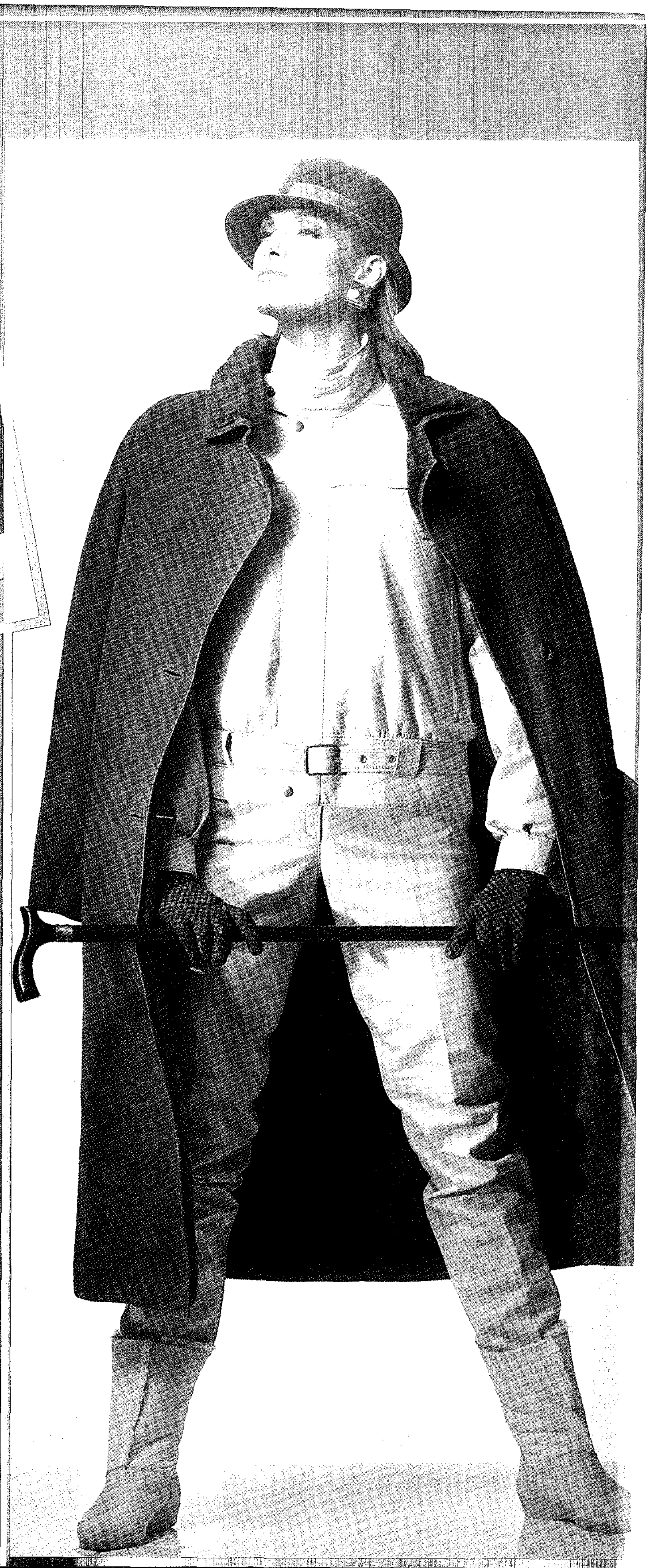
Columbus Avenue Level



A collection of elegance by Margaretha Ley. It's the ease, the idea of wearing something for the pure pleasure of it. Adding texture for interest…pattern for impact…color for inspiration. Clothes that excite, entice, enhance…that's Escada.

ESCADA

Fifth Avenue Level



The richness of leather. Fashions so opulent, so striking – they could only be created by Manuel Herrero. The shearling overcoat made from Spanish lambskin, tan or grey, S-M-L. The buttery soft nappa leather jacket in shell, grey, green or brown, S,M,L. Leather pants, shell, grey, black, maroon, sizes 4-10.

MANUEL HERRERO

Fifth Avenue Level

DISCOVER A WHOLE NEW STYLE OF SHOPPING

DISCOVER HERALD CENTER . . . the first shopping center with New York style. Our 60 specialty shops showcase the best of American and European fashion. Fragrances. Unique gifts. Gourmet foods. And so much more. Our restaurants and eateries serve your favorite cuisines. And, we feature the only indoor carousel in the city. So come to Herald Center, where holiday shopping is just your style.

HOLIDAY EVENTS: For a complete schedule of puppet shows, children's story-telling, caroling and in-store events, check the Information Desk, Main Level. Or call (212) 244-2555.

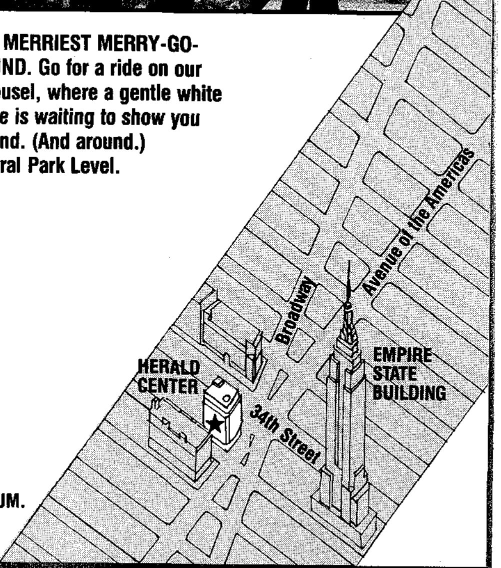
HOURS: Shop from 10:00 until 8:00 Monday-Friday; Saturday until 6:30. Sunday, Noon until 6:30.

PARKING: Ask about parking privileges for Herald Center Shoppers at the Information Desk, Main Level.

THE MERRIEST MERRY-GO-ROUND. Go for a ride on our Carousel, where a gentle white *horse is waiting to show you* around. (And around.) Central Park Level.

THE SHOPPING CENTER
Herald Center
OF NEW YORK

60 WORLDLY SHOPS AND RESTAURANTS IN A NINE LEVEL SHOPPING ATRIUM.
34TH STREET & BROADWAY. (212) 244-2555



GREENBRIAR
CASWELL-MASSEY
English Lavender
FLORAL TALC

Fragrant reminders of the holiday season. The finest in personal care gifts. Gentlemen's boxed set in our best fragrances includes "Number Six" created for George Washington. For her, bathing luxuries of soaps, bubble bath, talcs, in Lavender, Damask Rose, Lily of the Valley and more.

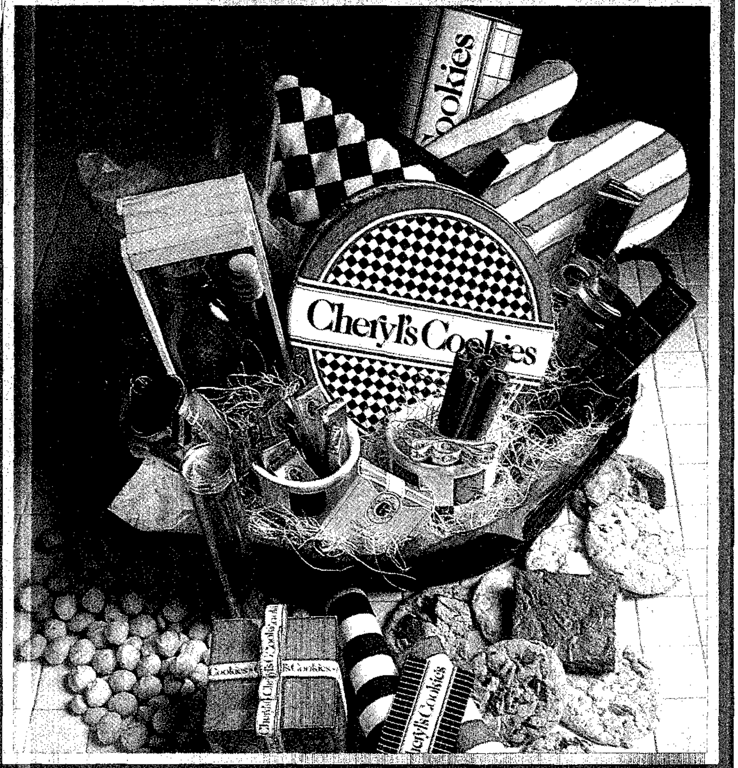
CASWELL-MASSEY

Herald Square Level

Send delicious wishes. Our gourmet cookies and brownies are an expression of your good taste. They're fresh, chewy – just like home-made. Come choose from our distinctive array of gift packages, in sizes and prices to please every Santa.

CHERYL'S COOKIES

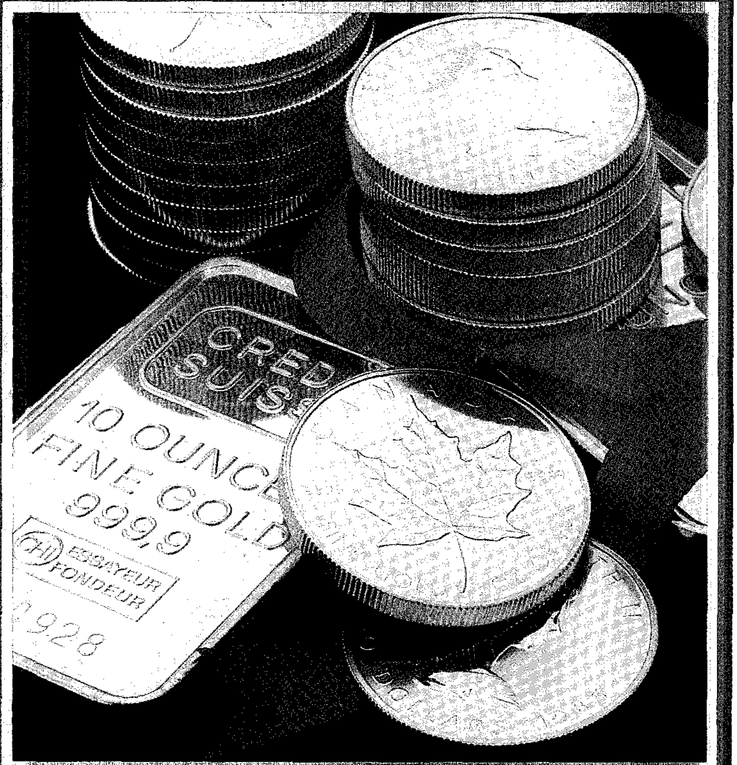
The Village Level


Cookies
Cheryl's Cookies

If it winds up – it winds up here. Come peruse the largest selection of wind-up toys and music boxes in New York. We've a wonderful toyland of antique and new designs, waiting to delight kids of all ages.

THE LAST WOUND UP

Central Park Level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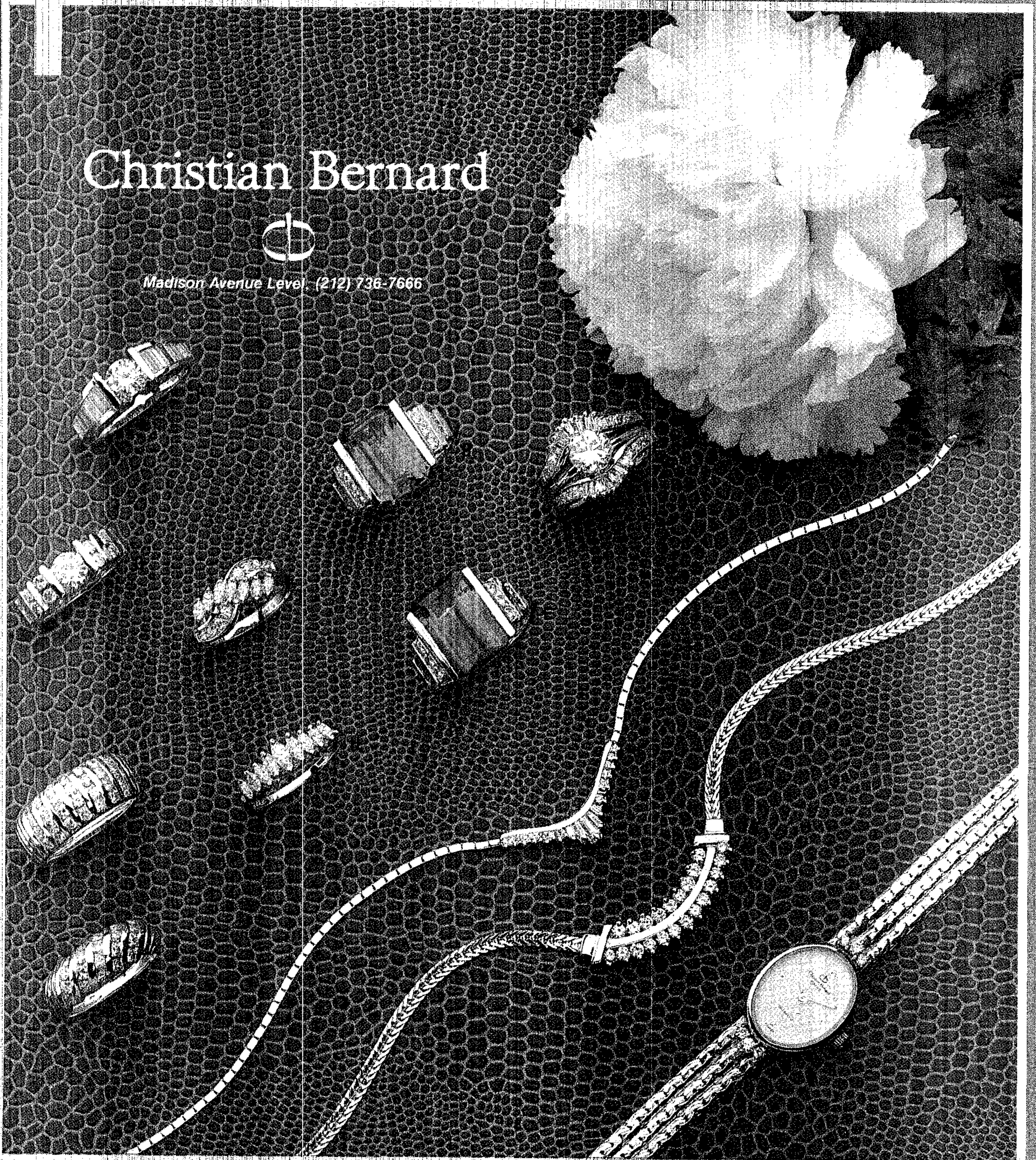
Give a gift of value... the 24K Gold Maple Leaf. An investment in purity, the Gold Maple Leaf is solid gold, 999 fine. Made by the Royal Canadian Mint under the most stringent quality controls, to assure unsurpassed fineness. Available at Deak-Perera in 1 oz., ¼ oz. and $\frac{1}{10}$ oz. weights.

DEAK-PERERA

Herald Square Level

FROM PARIS WITH LOVE



Christian Bernard

Madison Avenue Level. (212) 736-7666

- A. Ladies 14kt. engagement ring; diamonds, 2.08cts. T.W. $6525.
- B. Ladies 14kt. blue topaz and diamond ring; blue topaz 6cts. T.W., diamonds, .60ct. T.W. $1879.
- C. Ladies 14kt. insert ring; diamonds, .50ct. T.W. $1310. (Price does not include engagement ring shown.)
- D. Ladies 14kt. engagement ring; diamonds, 1.15cts. T.W. $2675.
- E. Ladies 14kt. diamond ring; diamonds, .57ct. T.W. $1250.
- F. Ladies 14kt. amethyst diamond ring, amethyst, 6cts. T.W., diamonds, .60ct. T.W. $1879.
- G. Ladies 14kt. wedding band; diamonds, 1.14cts. T.W. $1895.
- H. Ladies 18kt. marquis wedding band; diamonds, .65ct. T.W. $1495.
- I. Ladies 14kt. wedding band; diamond, 1ct. T.W. $1595.
- J. Ladies 14kt. necklace; diamonds, .45ct. T.W. $1195.
- K. Ladies 14kt. necklace; diamonds, 1.10cts. T.W. $1995.
- L. Ladies Christian Bernard watch, 14kt. gold, diamonds, .25ct. T.W. $1435.

THE SHOPPING CENTER

Herald Center

OF NEW YORK

34TH STREET & BROADWAY MON.-FRI. 10-8; SAT. 10-6:30; SUN. NOON-6:30. (212) 244-2555

Theater/John Simon

TRANSCENDENT TRIVIA

"...*Cruise Control* is enjoyable, but it's the actors we remember. *Personals* is agreeable in songs, words, and performances..."

THERE ARE NO MORE ROMANTIC ISLANDS for two. Even that enchanted isle to which your father took you as a boy is no longer an intimate paradise to take your wife to: Your typically lower-middle-class existential problems traipse right along, and, worse yet, before you know it, you find moored alongside your sailboat a motorboat with an even lower-class couple in it. And they, too, have brought their problems along; soon the isle is full of noises that, often enough, give no delight, and hurt. There are fights and reconciliations; sex and other games; eating, drinking, and music; but, mostly, there is the sad realization that beloved others have their inalienable right to otherness, that we cannot forever be children together or even alone, that there are decisions and partings lying in wait that even escapists cannot evade.

Thus it is in **Cruise Control,** the new play by Kevin Wade at the W.P.A., which seems to me a more mature achievement than his first, *Key Exchange,* and incomparably better than the intervening *Mr. and Mrs.* But what all three plays have in common is a certain smallness and intimacy, a true feeling for the mentalities and jargons of their characters, a sense of humor often couched in the snappiest one-liners (fewer in *Mr. and Mrs.*), and the sum of the parts being unfortunately much greater than the whole. There finally never is a clear shape or profile to these plays, and no dent in our memories into which the play will forever fit in a sort of indenture. We enjoy *Cruise Control* while we are watching it, but when we leave, it leaves us, too, and we are more likely to remember the performances, a clever line or two, some visual aspect of the production than the work itself. Nevertheless, *Cruise Control* is a pleasing achievement, and it proves that Mr. Wade is growing as a playwright, which is cause for guarded optimism.

Billy, who runs a restaurant he inherited from his father in the pseudonymous mid-Atlantic town in which he lives, has sailed to his private, unnamed island with his loving wife, Linda. They have left their small daughter with relatives, and are ready for their customary August refresher honeymoon. But though they are reasonably *sportif* on land and water, and not unsportive in the sack and even on deck, we feel that some secret canker is gnawing at this marriage—why, Linda even nixes skinny-dipping, refusing to show her allegedly broadening figure in broad daylight to her wide-eyed (first with lust, then with incredulity) spouse. Yet there are no major rifts until that other boat arrives, carrying Rick, a rocker (his group is called The Shining—"That movie spoke, man; slice of life, know what I mean?"), and Suze, his nineteen-year-old shopgirl girlfriend, bored with her life and ready to split for Houston. She is crazy about Rick, the sex is great, but she has milked, she says, her twenty-mile territory dry, and must follow her wanderlust.

The men begin by fighting over their territorial rights to the island, and the women—a wife, a mistress—are similarly suspicious of each other. But common bonds are forged—or, at any rate, spun—and a kind of campfire chumminess evolves until Linda, stirred on by Suze's freedom and eagerness to expand her horizons, confronts Billy with the drabness of their economic and existential situation. He should sell the unsuccessful restaurant, in which he is merely prolonging his boyhood, to a prosperous chain, and—well, it's not quite clear what she wants, but she does want more from life, or she'll leave Billy. All this leads up to an ending that, though not especially satisfactory, is at least not pat and has nothing unbelievable about it. But that is what the play ultimately lacks: that bit of unbelievable exaltation in which something previously unknown becomes credibly and transmutingly ours.

Under Norman René's unobtrusive direction, John Getz is an adequate Billy and the three others are perfection. Elizabeth Berridge is as zesty a Suze as her aperitif namesake, whether she throws herself at her lover scissoring legs first, or whether she waxes yearningly pensive about her future. She impeccably exudes that contemporary mixture of innocence and precocious experience that makes today's young awesome in two contradictory directions. As Rick, Derek D. Smith carries that same mixture to almost mystic heights as, in an indelibly delicious performance, he showers new meanings on the term "idiot savant." But most astounding of all is Patricia Richardson, whose performance is so seemingly artless and entrappingly true, as every movement or utterance obliques its way to a bull's-eye, making the trajectory as much fun to follow as the hit itself. A decent set by E. T. Gianfrancesco, lighting by D. J. Kletter, and costumes by Walker Hicklin make this a show perhaps not to rush, but certainly to cruise, to.

MATING GAME: *Laura Dean, Jeff Keller in* Personals.

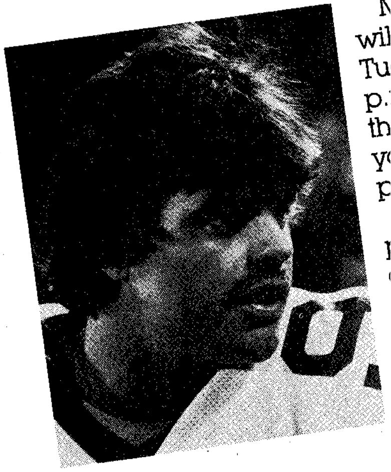
Personals IS SO AGREEABLE A MUSICAL revue in its better moments—mostly in the first act—that the Act II letdown proves quite upsetting. Using three actors and three actresses, deftly diversified, to portray a number of men and women as they scavenge for happiness in the personals columns, and chronicling in song, dance, and word the bizarre developments or fiascoes the print-mated flesh is heir to, the show manages to squeeze a surprising amount of comic juice out of its ill-assorted apples and

Photograph by Martha Swope.

oranges. What twenty years ago might have seemed outrageous in these mating rituals is now perfectly mundane and still outlandish enough to be funny. And the dialogue knows how to find the humor in the obvious ("Why are we breaking up?" "Have you ever been involved with someone where you didn't break up?") as well as in the more recherché, as when, after impressing each other with their achievements in S&M and B&D, one brave amorist asks another, "But have you ever tried G&S for pain? Some of the most tedious operettas . . ."

Actually, it's the more everyday miseries that are conveyed most fetchingly, as when Nancy Opel eloquently portrays a series of misfits who tape brief gut-spillings for a videotape dating service, or when a bunch of men at a bar, variously incompetent with their women, sing a nostalgic lament for the good old second-grade days (nice music by Michael Skloff), or when the female cast members bouncily bewail the matches their loving Jewish mothers tried to make (a little lower than in heaven) for them. Even here the adherence to the personals theme is not strictly observed—and when it is, as in a running gag about a married couple who pick up a bisexual dwarf and so reinvigorate their lives, sexually and otherwise, it is not always for the good—but in the second half the theme gets more and more lost sight of with no gain in viewing pleasure. Moreover, certain numbers are played too many variations on: A schlemiel learning how to date from instructional cassettes and a pair of neighbors always on the verge of getting together are brought back too many times in an effort to give continuity to something that would do better staying discontinuous.

All the same, there is enough good spoken and sung writing by David Crane, Seth Friedman, and Marta Kauffman, and enough good music by six composers including Stephen Schwartz and Alan Menken, along with idiosyncratic choreography by D. J. Giagni and cannily detailed direction by Paul Lazarus to make *Personals* almost steadily personable if not consistently comic and communicative. Among the performers, Laura Dean and Jason Alexander are resourceful and engaging enough to make even modest material shine, and Nancy Opel, Dee Hoty, Jeff Keller, and Trey Wilson are no slouches, either. The cast is particularly good as a vocal sextet in Mr. Skloff's able arrangements. Loren Sherman's scenery is, for once, disappointing, but Richard Nelson's lighting and, especially, Ann Hould-Ward's costumes come through with flying, or even flaying, colors. For there are moments when everything about *Personals* cuts funnily to the unfunny bone; but even at its most routine, you somehow find yourself rooting for it. ■

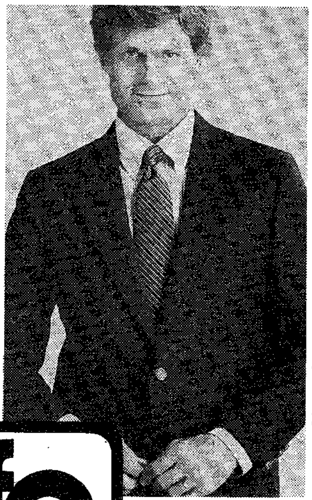


MEET MARK GASTINEAU!

Mark Gastineau of the N.Y. Jets will be at our Herald Center store on Tuesday, December 3rd from 4-6 p.m. Take this opportunity to find that perfect gift for the sports fan on your shopping list and have Mark personalize it for you.

THE PLAYING FIELD, New York's premiere store for authentic sports apparel. Herald Center at 1 Herald Square, NY, NY 10022 and 955 Third Avenue at 57th Street, NY, NY 10001. Send $1.00 for our catalog.

The Playing Field
AUTHENTIC SPORTS APPAREL



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MOLDY 'FIG'

"...In Ponnelle's revolting vision, Figaro is a macho lunkhead, Susanna a shrewish ingenue, the Countess a horny featherbrain..."

BEFORE ANTAGONIZING THOSE WHO enjoy the Metropolitan Opera's new production of **The Marriage of Figaro** more than I do, let me say right off that I appreciate the effort. The cast has been chosen with care, the designer-director Jean-Pierre Ponnelle is definitely a name to conjure with on the international operatic circuit, and James Levine's Mozart conducting is deservedly admired. Even though it all goes haywire, I am grateful for a serious endeavor, especially since the Met has been giving the standard repertory shoddy treatment this season.

I would rather not begin another opera review by dwelling on the director's "concept," but it can hardly be avoided in this instance, since Ponnelle has once again grabbed center stage. His unseen hand controls everything, especially the singers, whom he manipulates like puppets—and the Met's cast of conscientious professionals do as they are told with ice-cold efficiency. Like all the other rigidly stylized and formula-ridden Ponnelle productions presently traveling around the globe, this *Figaro* never permits the performers to discover their roles, inhabit the characters, and express themselves. The frightening part is that many of today's busy jet-set singers are probably glad to be relieved of the responsibility.

Ponnelle's *Figaro* presents us with one frantic, joyless day in the life of eleven self-absorbed, repulsive creatures—and here I thought that *The Marriage of Figaro* was populated by lovable human beings and their neighbors. Wrong, says Ponnelle, who must hate the opera. These are not real people, they are grotesque cartoons. Figaro is a macho lunkhead who can hardly wait to bed Susanna, an obnoxiously shrewish ingenue who always seems to stand poised with right forefinger in the air and left foot kicking out behind. It seems incredible that these imbeciles can outwit Count Almaviva, caricatured by Ponnelle as a conniving and thoroughly reptilian egomaniac. The Countess is a horny featherbrain who enjoys romping on the floor with Cherubino and stands by ogling while Susanna strips the page boy naked in Act II. Yes, I know what happens in the next play in Beaumarchais's trilogy, but what has that to do with the opera Mozart wrote? And of course whenever someone opens a castle door, we see that threatening rabble outside, preparing to start the French Revolution—another silly, irrelevant touch.

MET CARTOON: Figaro's *Jocelyne Taillon, Kathleen Battle, Ruggero Raimondi, and Artur Korn.*

Photograph by Beatriz Schiller.

Ponnelle's hulking basic set is surpassingly ugly—even the Met audience, which usually applauds scenery with desperate urgency, sat quietly every time the curtain rose. Each act takes place in a cramped little room framed by one of Ponnelle's familiar oversize marble colonnades, dirty and chipped as always, exuding decadence. This particular structure bears a strong resemblance to the sort of depressing civic architecture that one stares at for hours while waiting for jury duty. How sad, but typical, that the Met's favorite designer-directors these days are Franco Zeffirelli and Jean-Pierre Ponnelle. One wallows in garish adolescent fantasies and the other cynically purveys pretentious Eurotrash.

The only singer who occasionally wriggles out of Ponnelle's straitjacket is Frederica von Stade, an enchanting Cherubino even when wrestling with a weird collection of hideous wigs. A veteran of many Ponnelle productions, perhaps she has found a way to sneak an honestly felt, individual performance past the director. As Susanna, Kathleen Battle is the one thing I thought this irresistible singer never could be—irritating. Even at that, she manages to create one magical moment in the last act by singing "Deh! vieni non tardar" as an exquisite, loving benediction over the cowering Figaro—a moving sequence completely out of character with this heartless production.

The other singers faithfully communicate Ponnelle's revolting vision, especially Ruggero Raimondi, whose woolly bass and crude singing as Figaro match his loutish acting. Carol Vaness is now an admired world-class soprano, and I am still wondering why—her soprano is impressively full and rich, but I can hear little technical security and even less vocal personality as she uncertainly gropes her way through the Countess's arias. Under better circumstances, Thomas Allen would surely not be so loathsome as the Count; at least he sings the part handsomely. The smaller roles are in safe hands, but why import that splendid character tenor Michel Sénéchal for Basilio and then cut his aria? I will wait for future performances to assess Levine's conducting, which in time will surely become less hard-nosed and manically driven.

Now that the Met has introduced an unhappy new *Marriage of Figaro* into the repertory, let me take advantage of the occasion to reopen the subject of John Corigliano's long-promised opera sug-

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"...Sutherland spun Donizetti's coloratura with delicacy in a crude *Anna Bolena*..."

gested by *La Mère Coupable*, the third play in Beaumarchais's trilogy. Years ago, the Met had commissioned Corigliano, together with Jacob Druckman, to compose new operas for the company's 1983 centennial season, but nothing materialized, and, as I wrote a couple of weeks ago, it was beginning to look as though nothing ever would. Worse, no one seemed to care, least of all the Met. After they read those words, a cry of pain went up from Corigliano's people, who immediately produced a vocal score containing the entire 80-minute first act of *A Figaro for Antonia* and most of William M. Hoffman's libretto for Act II.

Obviously, any critical comments will have to wait for the completed opera and a production, which could happen, according to the Met, in about five years. Levine, who plans to conduct, is apparently pleased with Act I but feels that casting and scheduling should wait until the finished work is in hand—not an unreasonable position considering today's topsy-turvy operatic realities (in Mozart's day, when new operas were actually in demand, composers sat down to work only after a cast had been chosen and a performance date set). After perusing this much of the score, I can say that *A Figaro for Antonia* will be a large-scale spectacle, a complex and inventive gloss on Beaumarchais.

The real point here, though, is the Met's position on contemporary opera, a commitment that has dwindled steadily over the past 50 years and is now practically nonexistent. The company will always defend itself with the cry of poverty, but does anyone believe that the Met could not find funds for a project that it really wants to sponsor? Most major European opera houses are in worse financial shape than the Met is and they still manage to perform new works with some regularity. For that matter, so does New York's City Opera, which is not exactly rolling in money.

Perhaps the Met should come clean about the whole thing and honestly declare no interest. All this foot-dragging and pious head-shaking about opera commissions only creates unreasonable expectations and encourages the doomsayers. Were no lessons learned from the last two Met premieres, back in 1966? Neither was as wretched as legend would have us believe, but Samuel Barber was so traumatized after what the Met did to *Antony and Cleopatra* that he left the country and virtually gave up composing; Marvin David Levy, whose *Mourning Becomes Electra* also flopped that season, simply vanished from sight. Since today's Met is even less hospitable to contemporary opera, I do not envy Corigliano, even if he is composing a masterpiece.

ANOTHER AREA OF THE REPERTORY THAT the Met has paid very little attention to over the years is bel canto opera—a strange omission, considering that Donizetti and Bellini revivals have almost invariably done well at the box office, with casts featuring such potent names as Callas, Sutherland, Horne, Caballé, and Sills. All of these popular divas were available to the Met at one time or another, ready and eager to sing their specialties, but the company has usually been less than accommodating. Why? Presumably because these operas interest Levine as little as they did Rudolf Bing before him. Most recently, the Met turned down the opportunity to present Joan Sutherland in Donizetti's **Anna Bolena,** a production that she has been touring all over North America and that reached New York last week in a concert version at Avery Fisher Hall.

Perhaps in this particular instance the Met acted judiciously. Not that Sutherland was in bad form or is unsuited to the role of Anna—quite the opposite. I also have no objection to a performance based on the old-fashioned but refreshing notion that a great singer, still one of opera's most important secret ingredients, deserves a starring vehicle. But it does seem to me that there are limits to how far one can go in tailoring an opera to showcase a prima donna, even one of Sutherland's stature and accomplishment. *Anna Bolena* is possibly Donizetti's noblest and most carefully composed score, but no one would have guessed it from this brutally cut, crudely abridged performance. Richard Bonynge conducted the New York City Opera Orchestra, and it sounded as though everyone had just met for the first time. Beyond that, the supporting cast consisted of second-string singers, with the possible exception of Judith Forst as Giovanna and Jerry Hadley as Percy.

Even Sutherland now has problems with the lower half of her voice, which seems weak and unsupported, and much of Anna's music was rewritten into a higher range, where she is obviously more comfortable. And yet, how astonishing to hear her toss off those interpolated top notes at the end of every aria and ensemble with such power and tonal quality. I also doubt that there is another singer today, with a voice of equivalent size, who can spin coloratura lines with this kind of delicacy and precision. Donizetti would surely have applauded that, even while wondering what had happened to the rest of his opera. ■

Art/Kay Larson

I HEAR AMERICA THINKING

"...Bartlett's work holds a conversation between the Forms of understanding and the sloppy hedonism of raw experience..."

VESSELS OF MEANING: *Jennifer Bartlett's boats and houses, at the Brooklyn Museum.*

ANY RETROSPECTIVE SHOULD REVISE AN opinion or two, but I have never seen one do more to secure a place for its artist than the **Jennifer Bartlett** show at the Brooklyn Museum. By laying out the long view of Bartlett's fifteen-year career, minus its few hesitant moments and near-mistakes, this thoroughly enjoyable exhibition confirms the depth of Bartlett's intelligence and the significance of her vision. She was already a major artist. Now it's increasingly clear that she is one of the two strongest painters of the post-minimalist generation. (The other is Elizabeth Murray, who will be getting her own retrospective next year in SoHo.) The thrill of being present at a historic moment owes something to the fact that both artists are women, and to the likelihood that no such statement has ever been made.

To call Bartlett the best of her generation (with Murray) is not just to say that she is a fine painter, or even to argue that she has all the kinks worked out of her art. Kinks or not, what counts is her forceful confrontation with the current crisis in painting and her willingness to cut straight through the vogue for anxiety to find rejuvenation in the action of mind on paint. Artists who have come of age at the end of the 40-year dominance of abstract art have had to cope with the hordes of manufactured images that have drifted into the memory banks of the visually literate. Appropriating this information overload into painting—even by such savvy stratagems as, say, David Salle's—typically just recycles visual and spiritual exhaustion into other forms. Much recent art is infected with a desperate ennui.

Bartlett, on the other hand, is staggeringly forthright. Even though there are "wrong" things—ideas not resolved, or resolved badly—the issues she takes on are immeasurably deep, and their irresolution is part of the essential awkwardness of a thinking artist's struggle with the elements of seeing. Her ability to focus on issues and not on ennui has undoubtedly been helped by the fact that, as a woman, she is not a candidate for leadership of the international art pack; she has been saved the trouble of jockeying for position, and can simply go on painting. But she has had another and probably more useful advantage in the sheer force of her intellect, which understands the equivocal character of a mark on paper—its nature as both an image and a sign—with a clarity that, to my mind, is best compared to that of Jasper Johns.

The exhibition that does so much for Bartlett comes from the Walker Art Center and has been beautifully installed in Brooklyn by curator Sarah Faunce. Within the Beaux-Arts generosity of the museum's lofty white halls, Bartlett's calm eloquence is shown to better advantage than it could have been anywhere in Manhattan (which is just as well, since no other museum had the guts to take it on).

Faunce chose to begin with a coda. Scattered about under an airy rotunda are the recent landscapes and their conceptual flotsam: boats in copper, in painted plaids, in flat cobalt blue; pastel houses; the shell-studded seahorse-shaped bench from last spring's "Caribbean" series. The rotunda leads into rooms filled with works from 1970 on: sequences of steel plates printed with grids and attached, gridlike, to the wall.

When these quiet clouds of pattern first appeared, they must have seemed like typical minimalist explorations of numerical sequence—quirky attempts to make a conceptual system out of dots of paint dispersed in various ways across the grids. In juxtaposition with the latest works, some of the clichés about Bartlett's career drop away. The older works are charged with a most unminimalist lushness that now seems embedded in her very reflexes. The flotsam, meanwhile, is even more clearly an expression of her attempt to reorder the very foundations of painting by creating a "free space" where an Idea is left to work out its own destiny—and to have a good time doing so.

It struck me forcibly in Brooklyn that Bartlett is the true inheritor of Johns's flinty reasoning about the tyrannical power of a mark. But Bartlett's willingness to indulge in emotional byplay is also very much true to the mood of the 1980s. Johns, emerging from Abstract Expressionism, had to keep a tight hold on the mark's range of expression to prevent its autonomy from being undermined. Bartlett, emerging from minimalism, discovered an almost maniacal urge for characterization, as though each mark were an actor in a soap opera—a glee that reaches its slapstick peak in *Rhapsody*, of 1976.

Rhapsody, which is finally accessible after having been tucked away in a private collection for most of ten years, is a major piece of contemporary art and a monumental summation of Bartlett's eagerness to revel in the sheer beauty of

Photograph by Adam Bartos.

the Idea at play. In 987 steel plates, arranged in 142 rows, Bartlett lays out an astounding "conversation" (her word). Sequences of solid color argue with single lines in series; symbols appear in themes and variations; impressionist passages reach their apotheosis in a long and blissful lapping of oceanic blues. A kind of discourse develops between pure color and form, and kitschy borrowed images of mountainsides, ski trails, even a golden tree silhouetted over a high pass. As Roberta Smith elegantly states in a new Abrams book, *Rhapsody,* this proto-postmodern prescience "pinpoints issues, devices, and strategies that were barely gleams in younger artists' eyes at the time, but are ubiquitous now. Among these are the renewed contest between abstraction and representation, the resurgence of subject matter, stylistic promiscuity, and cannibalism, a collage-like juxtaposition of images from high and popular culture alike."

The "conversation" in Bartlett's work is between the Forms of understanding and the sloppy hedonism of raw experience. Anxieties about change, dispersion, and death that I saw in her recent paintings last April grow out of her awareness of the mind's precarious hold on existence. The other side of that coin is *Rhapsody*'s realization that with change (which is programmed into the very nature of this picture) also come joy, release, and exaltation.

Rhapsody declared to Bartlett that it was time to quit the grid. She did, but with a struggle that had its painful and awkward moments, most of which are not included here. When she did leave the comfort of a predetermined structure, some of the joy disappeared and was replaced by that existential fear, as though she had finally admitted her terror of chaos. All the work since then seems to be out of balance, and struggling to right itself. The dialogue between Idea and feeling has become a war in which the combatants have had to be separated: conceptual objects on the one hand, sensual landscapes on the other. These pieces are haunted, not just by intimations of change and death but by the painterly willfulness that lifts its Forms out of the flux to put them through transformations (painting them plaid, sheathing them in copper) that are utterly arbitrary and strange.

But such complaints seem less serious in context, where the chess game Bartlett is playing becomes a passionately lyrical drama that attempts, Bergman-like, to confront the very origins of meaning in art. This is precisely the kind of contemporary exhibition New York needs and has not been getting: an artist in mid-career, whose work ought to be seen in more than bits and pieces, and who speaks to issues more profound than fashion. If the Brooklyn can manage a few more shows like this one, it will change the face of contemporary art in this town. (200 Eastern Parkway; through January 6.)

AT AGE 30, **Chuck Connelly** IS ONE OF A bunch of young artists toeing the wavering line between pictures of things and pictures that are about being abstract. The nearest equivalent in real life is a state of hallucination, and that's what Connelly aims for. Sometimes his fantasies look like American Regionalism or takeoffs of Arthur Dove; other times they appear to be straight out of a child's dreaming mind, as in a "battle scene" populated by toy soldiers, or a prairie scene of a mysterious black wave swamping a toy tower. His pictures haven't committed themselves either to a style or to an emotional perception. The problem encountered by this young bunch as they try to reinvent Dove or Burchfield is that few of them can draw from life, so they are forced to rely on a childlike and unconvincing form of recollection. There are a few good passages of painting here, but Connelly should take a life-drawing class before he goes back to dreaming. (Annina Nosei Gallery, 100 Prince Street; through December 12.) ■

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READING DICKENS BY LIGHTNING

"...The players in *Bleak House* act up an English storm, and thought rains down on us. It looks good and sounds better..."

BEST NECK: *Diana Rigg in the* Masterpiece Theatre *adaptation of Charles Dickens's novel.*

I'VE THOUGHT A LOT ABOUT THE SUBJECT, and I have decided that Diana Rigg has the world's best neck. It is a kind of dream-stalk. Above and below this neck, of course, are intelligence and beauty. But the neck is their hinge, supporting the perfect jaw on the perfect shoulders. I have followed it from television (*The Avengers*) to movies (*On Her Majesty's Secret Service*) to the stage (*Heartbreak House*, opposite Rex Harrison). It has also appeared in various Shakespeares, Molières, and Ibsens. If I were a neck, I'd want to be Diana Rigg's. And now Charles Dickens is the lucky man.

It takes a while for Rigg to show up as Lady Dedlock in **Bleak House** (Sundays, starting December 8; 9 P.M.; PBS), and she does not appear at all in the last of these eight hours. But in between the first hour and the last, her neck is imperial, sustaining an aristocratic haughtiness even as it connects with the usual terrible secret. Lady Dedlock will die of mortification—all the best people in a Dickens novel *have* to die of some sort of sentimental disease, unless they are male urchins with an implausible benefactor—and hundreds of lawyers will live on because mortification isn't one of their specialties. And we will feel: unfair.

Which is the point of *Bleak House*. Life is unfair, and lawyers get all the money. By the time the *Jarndyce* v. *Jarndyce* affair is settled—this takes generations, and if you don't watch *Masterpiece Theatre* all eight hours with perfect attention to every minute, you won't have the vaguest idea what the legal dispute is about—there is no longer any estate to distribute to the putative heirs; the lawyers in the Court of Chancery have spent the estate on themselves. Dickens loathed lawyers as much as he did factories, orphanages, hospitals, prisons, family life, and the French Revolution. Several of these guillotines are just waiting around for a noble neck like Lady Dedlock's to chop.

Bleak House is my favorite Dickens novel. This is because I read *Bleak House* when I was young, before he was discovered—or rehabilitated—by the highbrows: before Mary McCarthy compared him to Gogol and Lionel Trilling compared him to Kafka and one of his biographers compared *Our Mutual Friend* to "The Waste Land." Dickens to me was all about money, the great social solvent of the nineteenth century; and about London, the fog and the mud and the dust heaps and the wretched conversion of people into things; and about children—abused, of course, as we all were when we were young—and luck and pluck.

All of these are in *Bleak House*, the novel and the mini-series. London has never been grubbier or more sinister than it appears in the camera work of Kenneth MacMillan and the set designs of Tim Harvey. Little-boy Jo (Chris Pitt), the usual Dickensian pure-hearted guttersnipe who sweeps up mud so that gentlemen can high-step, gets his ticket punched well before Lady Dedlock even feels bad; he charms, but goes out like a match. Esther (Suzanne Burden), Ada (Lucy Hornak), and Richard (Philip Franks) will be adopted by the wealthy, sensitive, and far-too-noble John Jarndyce (Denholm Elliott). Esther will find out who her mother is, and the pretty and vapid Ada will fall in love with Richard, and Richard, baring his teeth and tossing his locks like a rock star, will be consumed by grievance and greed. And Tulkinghorn (Peter Vaughn), the lawyer who is also a monster—if there are no monsters, this can't be Dickens—will connive like Tiberius.

Much as I admire Diana Rigg's neck, Esther is the key to any dramatic presentation of *Bleak House*. Like Daphne in *The Jewel in the Crown*, she is not permitted to be beautiful. (She is "the good little woman of our lives here," says John Jarndyce; later on, he will ask her to marry him.) She must think and feel through her awkwardness; her virtue is a pair of blinders, as if she were the horse pulling the hearse. She has to be sensible and romantic at the same time, like somebody wandering into a Dickens novel from Jane Austen. As Esther, Suzanne Burden is transcendent; she uses her eyes and hands instead of her neck. No wonder Denholm Elliott wants to wed her. (He is equally good as Jarndyce, a sort of Adlai Stevenson without ambition, the nice guy who will always finish last.) She is worth more to him, with her troublesome mind and face and rectitude and charity, than all the money in the nineteenth century. But romance seems not to be one of her specialties, any more than mortification is one of the specialties of Dickensian lawyers. She simply

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copes, with burning eyes that are immune to money.

After the underworld of Skimpole (T. P. McKenna) and Guppy (Jonathan Moore) and Krook (Bernard Hepton), after the stovepipe hats and black beards and the sour-sweat smell and the waterfront rats and the drunkenness and death of London as Dickens knew it before he went out to reform the prostitutes and write his fiction, there are lightning twitches of class consciousness and class animus. Rosa (Felicity Finch) describes herself to Lady Dedlock as "not quite a servant and not quite a pet." This is a pretty good description of any popular nineteenth-century novelist.

I can't pretend that *Bleak House* is any jewel in any crown, despite Diana Rigg's imperial neck. On occasion, it crawls. But it looks good—one English critic was reminded of landscapes by Constable and street scenes by Gustave Doré—and it sounds even better. Rigg, Elliott, and Burden act up an English storm, and so thought rains down on us. There are the obligatory recognition scenes, and the obligatory reticences, and the obligatory irony when the passion hots up and the revelation is about to pop out. *Bleak House* has grabbed Dickens by the neck and left no bruises.

ON THE OTHER HAND, CAN'T WE TURN off Barry Manilow? **Copacabana** (December 3; 9 P.M.; CBS) wants to be a 1940s musical comedy, except that Barry Manilow, as nightclub pianist and composer, is so sincere that the socks shrink and the toes can't breathe. Barry is supposed to be Tony Starr, lovelorn on account of Lola (Annette O'Toole), a chorus girl smooth-talked into singing for bad guys like Rico Castelli (Joseph Bologna), a mobster with pre-Castro Cuban connections.

Is this parody? If so, Manilow doesn't seem to have heard the joke, even though he wrote ten new songs for the occasion that, well, stupefy. We are also asked to look for a long time at his pointy nose and to appreciate his egg-cream eyes. For a white entertainer, he is a black star, sucking us into an anti-gravity. These songs don't mean anything other than hillbilly-feeling-bad-in-Brooklyn.

As Lola, Annette O'Toole does her considerable best. She played Tammy Wynette in *Stand By Your Man* on television and has been splendid in such movies as *48 Hours* and *Smile*. She hasn't a chance to shine in such limp froth by a guy who wants to be Dylan without the politics, the religion, or the talent. Joseph Bologna has been neat in almost everything, including *My Favorite Year;* this time, he must have needed the money.

Millions of people will watch *Copacabana*, and some of them are nice. Still, the music is half aspirin and half M & M's, and the movie is all barf. ■

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HELPING THE HOMELESS

"...Many aren't mentally ill or living on the streets—and it doesn't take special training to make their lives easier..."

OLD MEN HUNCHED OVER GRATES, women sleeping in doorways—many New Yorkers confronted by this kind of misery simply shift their gaze and keep on walking. They've heard that street people don't want to go to shelters—street people don't even want to be *approached*. Only a social worker, they say to themselves, would know how to help these people.

Helping mentally disturbed people on the street *is*, unfortunately, probably best left to social workers, who have the training, time, and patience to deal with them. (Many of those who live on the street *are* mentally ill—or so some advocates for the homeless believe.)

But a large number of the homeless aren't on the streets and aren't mentally ill: They're the abused, the unemployed, people displaced from housing, people experiencing temporary problems. These men, women, and children—50 percent of the homeless population—make the public and private shelters their home because they have no other place to go. The average stay in a shelter is a year—the majority do not become permanent residents. There are plenty of ways to assist these people through the difficult, homeless period they are experiencing (box, page 120).

Neoconservatives might complain that enriching the lives of homeless people would simply serve to enlarge the homeless population in New York, but the people who help them don't agree.

And it doesn't take any sort of special training to give aid and comfort to many of the homeless. Not all volunteers need to be tough or outgoing. New Yorkers are volunteering at shelters and food pantries, giving benefit dinners, doing legal research, acting as math or reading tutors, distributing donated furniture, giving Bach concerts in shelters—even coaching running clinics.

Night Watchers

THOUSANDS OF VOLUNTEERS STAFF THE 110 church- and synagogue-based shelters set up by the Partnership for the Homeless, a national, privately funded group of religious leaders and other concerned individuals. Volunteers cook and serve dinner and breakfast in a church or synagogue once a month and sit up while the homeless clients sleep. Peter Smith, a former director of construction for the city and now president of the Partnership, is looking for 8,000 more workers for 60 additional shelters.

"You'd be surprised how many men, when put in a small, private shelter and spoken to like human beings, react very much like human beings," Smith says. Most of these shelters hold fewer than twenty people, so the clients don't react with the instinctive territoriality they exhibit in public facilities holding hundreds of men or women. And in private shelters, volunteers have the time to give homeless people the attention they're unaccustomed to.

The majority of private-shelter residents are there simply because they can't find an affordable home. The rest are the long-term homeless who depend on shelter housing. "They're certainly not the easiest people in the world to deal with," says Elizabeth Schaefer, a retired social worker who has spent many nights working at a private women's shelter. "Still, 95 percent of the women I've worked with were very cooperative. Some seemed to be middle class, and that was quite a surprise to me. Some had had responsible jobs—it's very frightening when you learn that. These women are what we'd call—well, *inadequate*. They can't handle stress. When they lose their jobs, they're soon thrown out of their apartments. They can't deal with the bureaucracy and get the benefits the city gives. So they wind up homeless."

The Partnership shelters manage to provide breakfast, supper, and a night's shelter for only $1.76 per person (no fee to clients); breakfast, lunch, dinner, and a night at a city shelter costs the city $28 per person. Donations of all sorts make the Partnership's work possible. In the past two years, for example, a nonprofit group called Food for Survival Foodbank gave some of the 3.8 million pounds of surplus food it obtained from manufacturers to over 100 shelters and soup kitchens around the city; that's one reason costs can be kept so low. Last April, twenty benefit dinners raised about $100,000 for the Partnership. The city is so impressed with this sort of cooperation that it has offered to pay nonprofit groups a fee of $840 per client per month—what the city pays itself—to open more shelters or to run the city's existing ones.

WHAT CAN BE DONE: *Volunteer at a shelter, do legal research, distribute donated food.*

Trouble-Spotters

WORKING IN A SHELTER ISN'T RIGHT FOR everyone; there *are*, however, other ways

Illustration by Eugene Mihaesco.

to help. For instance, the Coalition for the Homeless needs volunteers to gather information that can be used in the lawsuits it files, as well as contributions that will fund that research.

Every homeless man or woman in New York has the right to a bed in a city shelter because of the zeal of Robert Hayes, founder of the coalition, a national advocacy group that sues cities to force them to provide shelter for their homeless people. Six years ago, Hayes, a lawyer, filed a lawsuit to force the city to provide shelter to every homeless man who sought it; when he won his suit, Hayes sued on behalf of women. But on cold nights, there are still not enough beds for those who seek them; Hayes and the coalition want the city to expand its shelter system—and to provide *safer* shelter. So far this year, according to the coalition, Mayor Koch has spent only $4.1 million out of a budgeted $42 million for shelter expansion and improvement.

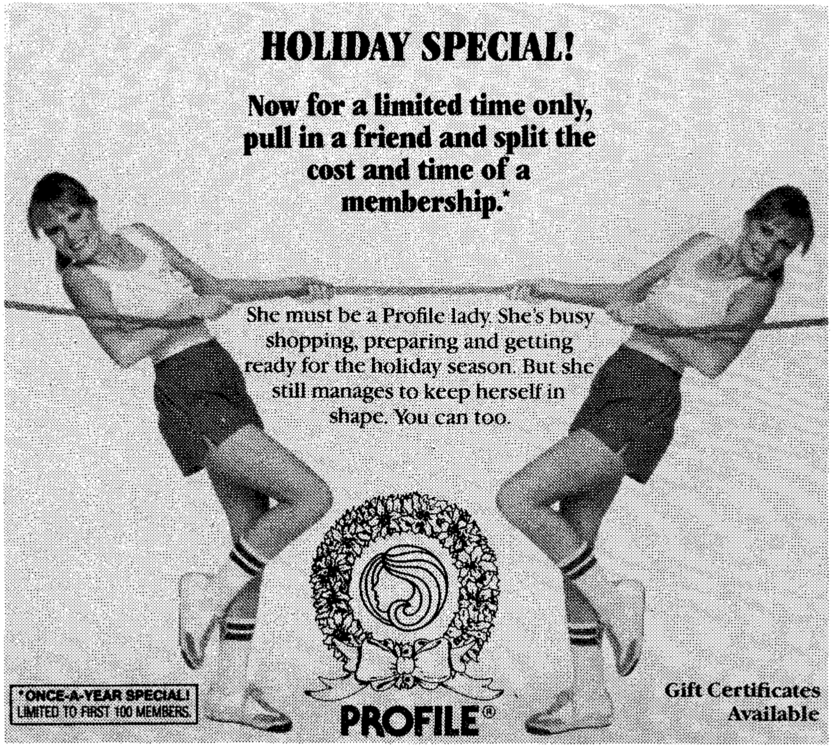
Of particular concern are the 4,000 homeless families who do not yet have court protection guaranteeing shelter. Worse still, an estimated 20,000 families are now doubled or tripled up with friends or relatives in housing-authority projects, waiting to be spilled onto the streets when, inevitably, they wear out their welcome.

Volunteers can assemble data about New York City's care of these troubled families. Recently, for example, a Legal Aid Society lawsuit sought to force the city to stop its practice of having dozens of adults and children sleep on floors and countertops in emergency-assistance units because shelter beds could not be found. Much of the research for the suit was done by coalition volunteers, who stayed at the units all night and counted the people sleeping on the floors. The society won its case.

Performing Artists

PROFESSIONAL DANCERS, SINGERS, MUSICIANS, and actors can offer their talents. In the past year, Michael Spencer, a concert pianist and founder of Hospital Audiences, Inc. (HAI), a nonprofit group, has sent performing artists into seventeen shelters, either to give shows or hold workshops.

The homeless gather in groups of up to 500 to watch each performance, and shelter workers keep asking for more. "At first, the staffers were dubious about our coming in," says Ron Katz, a theatrical-lighting designer who arranges the performances for HAI. "They'd say, 'You want to come in every week and do *what?* These people can't remember what they did yesterday.' And yet the repeat attendance was remarkable. They knew they should be at the shelter on Tuesday afternoons."



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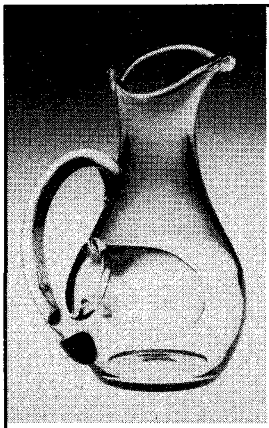

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> "...Even if the homeless are taken off the streets, what they really need is a home..."

HAI stays away from kitschy, standard rec-room activity; instead, professionals like *Dream Girls*'s Loretta Devine are paid to perform works that a homeless audience can relate to. (Spencer can pay these performers because HAI is funded in part by the Department of Cultural Affairs.) Because the performers are good, the homeless clients respond creatively to this special attention. Shelter residents have been inspired to make their own art: Several exhibited at the Cavin-Morris gallery in SoHo and sold some of their works. "I think they're more enthusiastic than the other people we work with," says Ruth Rothbart Mayer, HAI's workshop director. "They come from all kinds of backgrounds and have a frame of reference for what we do."

Running Coaches

THE NEW YORK ROAD RUNNERS CLUB IS looking for volunteer coaches to teach running in the public shelters. Running not only relieves stress but gives everyone, including the homeless, a feeling of accomplishment.

"It's incredible how many of them are in excellent shape," says Milena Krondl, the program's director. Four coaches now work with 50 shelter men and women deemed medically fit. The Human Resources Administration pays for Nikes from the Super Runners Shop, Road Runners donates shorts, and the club provides its own T-shirts. Shelters have also cooperated, bending the rules to let the runners shower and eat whenever they come in from workouts.

Agitators, Teachers, and Philanthropists

EVEN IF THE HOMELESS ARE HELPED OFF the streets and into shelters, even if they're given something to do, they're still waiting for a home. Over the past two years, New York has rehabilitated 5,000 city-owned apartments for the homeless. But these new tenants are hardly in a position to buy furniture. Once again, private groups, with or without public funds, are finding a way.

Project Domicile, a service of the Partnership for the Homeless, teaches the city's new tenants how to budget their welfare money, finds them furniture and

HOW TO VOLUNTEER

TO HELP SOMEONE FIND A NEARBY private shelter, call the **Coalition for the Homeless** (460-8110).

To locate a city shelter, call your local precinct or the **Human Resources Administration's** 24-hour hot lines: men's shelters, 420-7659; women's shelters, 420-7748.

To volunteer at public shelters, call the HRA's **Division of Volunteer Services** (433-4909). Work includes counseling, tutoring, and soup-kitchen duty.

If you'd like to volunteer at private shelters and projects or make donations (all of the groups below need monetary contributions; several accept special kinds of donations), here are a few places to start:

The **Coalition for the Homeless** will recommend the group that can best use your particular talents. Or you can choose a volunteer job yourself, using the coalition's *Reference Manual for Food, Shelter and Resources for the Homeless*, a comprehensive listing of services throughout the city. The coalition itself also needs volunteers.

Community Service Society offers advice on property rehabilitation. Ask for Harriet Cohen (614-5458). It also publishes how-to manuals, which can be ordered by phone (614-5401).

Food for Survival Foodbank (991-4300) needs cases of packaged food (refrigerated or frozen foods are welcome) from food manufacturers and retailers.

Hospital Audiences (575-7676) holds monthly auditions for professional performing artists (performers are paid).

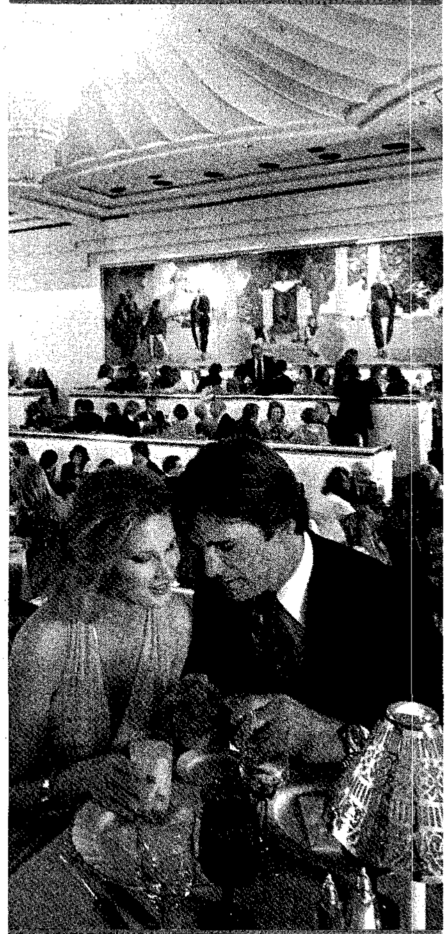
Jericho Project (316-4700) needs soup-kitchen helpers, math and reading tutors, and directors of special recreational activities, as well as donations (such as photographic supplies) for these activities.

The **New York Road Runners Club** (860-4455) needs running coaches.

The **Partnership for the Homeless** (807-6653) will sign you up for duty at a nearby shelter one night a month; you'll serve two meals and stand watch through the night. Or you'll be asked to give out food packages at a pantry. (Ask about the Partnership's upcoming "Action Day" in January, an annual forum on solutions to homelessness.)

Project Domicile (807-6653), a service of the Partnership, needs volunteers to help orient new tenants of rehabilitated housing to their neighborhood (finding local shopping bargains, child care, and social services; teaching people to budget; and registering their children in neighborhood schools) and welcomes donations of furniture and household appliances in good condition. (Tax-deduction slips are provided.) —J.R.

FIRST ON FIFTH:



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household items, and provides social services. The project needs both volunteers and donations.

In February, during the Partnership's "Homeless Understanding Week," volunteers will ask each of 500 to 1,000 churches and synagogues to find one apartment for one homeless family and to negotiate a 28-month, $270-per-month lease. Every landlord who agrees to such a lease will get a $3,900 bonus as part of a special city-state program.

The Jericho Project, a nonprofit group funded by contributions, "networks people back into the socio-economic mainstream," says Sarah Wolfe, the lawyer who helped found the group. First, Wolfe secures welfare for a new member, then finds him or her an apartment and draws up a budget. In three to six months, members have jobs, either with one of Jericho's own enterprises (errand-running and construction) or with those of parishioners from city churches.

Groups that are interested in rehabilitating dilapidated property should take their inspiration from the Community Service Society (CSS), a private research and social-advocacy foundation that had a grant from the city to teach the how-to's. (CSS no longer has its funding for the homeless, but still offers advice by phone on shelter development and refers groups to the appropriate agencies for assistance. It also publishes a series of manuals on how to help the homeless.) CSS supported five groups, including the AIDS Resource Center, which runs a number of projects that house homeless AIDS victims.

CSS also provided financial know-how to groups concerned enough to set up their own shelters. For Samaritan House, a private shelter in Park Slope, CSS secured a $245,000 loan from Citibank for capital costs.

"We convinced them that at $1,500 for an average family, you can finance a major gut rehab, carry a market-interest loan, pay the debt service on that loan, and still have money to operate the shelter and even pay some staff," says Joseph Biber, a city planner who organized CSS's shelter-development program.

The Committee for the Heights Inwood Homeless, a group appalled by the fact that 600 homeless were suddenly being housed in the Engineer's Battalion armory in Washington Heights, recently created an alternate dwelling place: a 55-room SRO on West 178th Street. CSS obtained live-in staff and full-time caseworkers, found employment help for the homeless, and persuaded the Pierre hotel to donate furniture.

Those who want to initiate their own project should know that public funds are becoming easier to secure. In September, for example, the housing commissioner selected 24 nonprofit groups to create temporary and permanent housing for 2,000 people, giving these groups a total of $27 million to get started. And philanthropies like the Vincent Astor Foundation, which has given $547,500 to homeless causes, are becoming increasingly interested in permanent solutions. "If you're concerned about New York City," says Linda Gillies, the foundation's director, "you must be concerned about the homeless."

"There are a lot of people in this city with polished skills in business, real estate, social services—we're already working with the New York Real Estate Board," says Joseph Biber. "Lawyers could provide *pro bono* assistance; accountants could do budget planning and set up the shelters' books; teachers could set up educational programs for homeless kids; the elderly could watch those kids while parents look for a job or apartment; architects could help design shelters. In fact, if you asked ten New Yorkers what they do for a living, you could find ten ways of using them. Were we able to do this, get money from the city, and preserve the housing stock, we could take an almost unmanageable problem and put it into some kind of perspective. What we're doing, what others have done, is only a beginning." ■

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MAKEUP LESSON, regularly $25 for a half hour, on sale for **$12.50**.

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SALES & BARGAINS

BY LEONORE FLEISCHER

CHINA SEAS

THIS SHOP IS CLOSING ITS ANTIQUES DEpartment and offering its usual fabrics, wall coverings, and giftware at 5–70 percent off retail, as well as fabulous one-of-a-kind antiques at great reductions. Antiques: circa-1820 embroidered blue Chinese robe, was $1,170, now $770; circa-1850 embroidered fur-lined Chinese robe, was $5,874, now $2,700; early-twentieth-century piece of Indian double Ikat, was $970, now $480; Afghan robe, gold reversing to silk Ikat, was $2,520, now $1,500; temple gong, was $3,468, now $1,680; circa-1820 Japanese painting on silk, was $10,484, now $7,400. Also, three 96-in.-sq. hand-stitched comforters, were $595 each, now $400; and posters, scrolls, rugs, furniture, and more. A.E., M.C., V., checks accepted; all sales final. *China Seas Warehouse, 21 East 4th St. (420-1170); Fri. and Sat. 9 a.m.–5 p.m.; 12/6 and 7 only.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

BLOWN GLASS

EXQUISITE ART GLASS IN A RANGE OF colors is available from the artist at considerable savings. Pieces are all signed and dated (personalized messages on request). For example: bowls, retail $25–$125, here $15–$65; vases, retail $50–$200, here $25–$125; on-the-rocks glasses and tumblers, retail $25–$50 each, here $15–$25; paperweights, retail $50–$75 each, here $20–$50. Also Christmas ornaments, perfume bottles, and art objects. Checks accepted; no credit cards; all sales final. *Bob Becker, 600 Third Ave., near 39th St., twelfth floor (914-526-3628); Fri. 4:30–9:30 p.m. and Sat. 10:30 a.m.–5 p.m.; 12/6 and 7 only.*

DESIGNS FOR HOME

FAMOUS-DESIGNER FURNISHINGS, MANY few-of-a-kind, are at this sale. Furniture of the Twentieth Century: Eileen Gray Tansat chair in leather and lacquered wood, list $3,250, here $1,750; Aldo Rossi cabinet, list $3,170, here $1,600; Mariano Fortuny Projector standing lamp, list $3,175, here $1,450. Bieffe USA: OMK indoor- and outdoor-finish metal stacking chairs by Rodney Kinsman, list $86 and $115, respectively, here $45 and $60; Creek metal-and-plastic stacking chairs by Ettore Sottsass, list $86, here $35; Alfa chairs by Anna Anselmi, list $192, here $75. Everything sold as is. Delivery additional. Checks accepted; no credit cards; all sales final. *Furniture of the Twentieth Century/Bieffe USA, 227 West 17th St., eighth floor (929-6023); Fri. and Sat. 10 a.m.–6 p.m.; 12/6 and 7 only.*

COPPER COOKWARE

HAND-SPUN TIN-LINED COPPER COOKware is at this moving sale for 25 percent below the manufacturer's 1982 prices (1985 prices are higher). For example: 6-qt. covered casseroles, were (1982 price) $166, now $124.50; 6¼-in. frying pans, were $33, now $24.75; 6¼-in. sauté pans,

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were $43, now $32.75; 11¼-in. colanders, were $58, now $43.50; 1¾-qt. double boilers with china insert, were $88, now $66. Out-of-state shipping, $10 per box, plus UPS. M.C., V., checks accepted; all sales final. *Waldow Corp., 70-72 Adams St., Brooklyn, N.Y. (718-624-7718). Call for directions. Sale Mon.–Fri. 10 a.m.–7 p.m. and Sat. 9 a.m.–noon; through 12/20.*

SWEATERS

ALL THE SWEATERS HERE ARE BELOW wholesale. For men (sizes S–XL): two-ply cashmere V-necks, retail $130, here $55; cotton Shaker-knit pullovers, retail $40, here $19; cotton sweaters, retail $30 and $35, here $14 and $15; wool crewnecks, retail $25, here $11. For women (sizes 8–14): two-ply cashmere crew-, V-, and cowl necks, retail $90–$125, here $35–$45; single-ply cashmere sweaters, retail $79, here $25; angora-lamb's-wool-and-nylon sweaters, retail $39–$80, here $12–$35; Shetland pullovers, retail $26 and $50, here $10 and $19; wool-tweed sweaters, retail $75, here $25; lamb's-wool V-necks, retail $25, here $10. Samples, here $10–$45. Checks accepted; no credit cards; all sales final. *J.J.P. Diffusion, Inc., 36 West 37th St., second floor (239-1333); Mon.–Sat. 10 a.m.–4 p.m. and Sun. 11 a.m.–3 p.m.; through 12/22.*

FASHION-CONSCIOUS

THE WOMEN'S CLOTHING (SIZES 4–14) here is priced well below this store's usual discount prices. Sweaters, were $69.99–$129.99, now $18.99–$48.99; leather separates, were $169.99, now $88.99–$98.99; silk separates, were $69.99–$74.99, now $38.99–$48.99; holiday dresses and coordinates, were $99.99–$179, now $48.99–$98.99. From the European line: coats, jackets, suits, and dresses, were $129.99–$179.99, now $48.99–$88.99. Also, accessories and jewelry. A.E., M.C., V., checks accepted; all sales final. *The New Store, 289 Seventh Ave., near 27th St. (741-1077); Mon.–Fri. 10 a.m.–8 p.m., Sat. and Sun. till 6:30 p.m.; while stock lasts (closed 12/25 and 1/1/86).*

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HARMLESS REPTILES

LEATHER, LIZARD, WATER-SNAKE, AND python handbags and accessories are here at wholesale prices. Leather-trimmed reptile envelope bags, here $49.50; zip-top reptile-and-leather satchels, here $105; triangular zip-top snakeskin bags, here $115; reptile portfolios, here $99 and $110; French wallets, here $45; snakeskin totes, here $85; small snakeskin zip-top handbags, here $35; key cases, here $11. Cash only; all sales

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MEN'S IMPORTS

THE HIGH-STYLE ITALIAN MEN'S (AND some women's) fashions here at wholesale prices include samples, in limited sizes, and fall overruns, in a wider size range. For example, in men's sizes 40 and 42 R, Reporter suits and sport coats: double-breasted wool-and-silk suit, retail $550, here $166; Reporter cotton single-breasted suit, retail $425, here $174. Lightweight cotton pants (sizes 32 and 34 only), retail $100, here $40; cotton blouson jackets, retail $175–$360, here $75–$160; sweaters, retail $100–$275, here $45–$125; Reporter sample shoes (men's size 8½ M only), here $45 a pair. Also, shirts, jeans, neckwear, and more. For women: three bright-blue three-quarter-length shearling coats (size 8), retail $900, here $378; also, blouses (sizes 4–16). Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Coriander, Inc., 601 Fifth Ave., near 48th St., fifth floor (371-2040); Tues.–Sat. 10 a.m.–6 p.m.; 12/3–7 only.*

THE BIG PRESENT

ORDER MAJOR APPLIANCES BY PHONE FOR less than this company's usual discount prices. Some items are in limited quantities. Hitachi CT1955 19-in. cable-ready remote-control color TV's with random-access electronic tuning, were $399, now $315; Quasar #2145 10-in. color TV's, were $310, now $285 (with remote control, #2156, were $365, now $285); Zenith VR1800 two-head VHS video recorders with quartz electronic tuning and twelve-function wireless remote control, were $375, now $280; GE GSD640 under-the-counter dishwashers with pot-scrubber cycle, energy-saver option, four-color panels, were $410, now $319. Free delivery (usually within 24 hours) to all boroughs and Nassau County. Merchandise is fully warranted and comes in factory-sealed cartons. Payment on delivery with cashier's check, certified check, or money order only; all sales final. *Home Sales Enterprises/Dial-A-Discount, Inc. (513-1513 or 718-241-3272); Mon.–Fri. 9 a.m.–5 p.m.; through 1/30/86 (closed 12/25 and 1/1/86).*

BELTS, BAGS, AND BANGLES

LOTS OF SAMPLE HANDBAGS, AS WELL AS some belts (women's sizes 24–32) and jewelry, are on sale here. For example: hand-painted leather drawstring feed bag, retail $350, here $175; western-style leather belt, retail $40, here $22; wide tooled-leather belt with eagle buckle, retail $40, here $13.50. Sample jewelry sold at cost, here $3–$20. All "here" prices

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will be reduced an additional 10 to 20 percent at the time of purchase. Cash only; all sales final. *D & E Accessories, 389 Fifth Ave., near 36th St., Suite 800 (532-2411); Mon.–Fri. 10 a.m.–5 p.m.; through 12/23.*

WARM HANDS

DOWN THE HALL FROM D & E ACCESSOries are these leather and wool women's gloves, many with novelty trims, at wholesale prices. For example: plain and novelty-trimmed wool gloves, retail $10–$30 and $20–$30, respectively, here $5–$15 and $10–$15; nylon-lined vented-palm leather gloves, retail $40, here $19; trimmed leather gloves (some with snakeskin), retail $60–$200, here $24–$94. Cash only; all sales final. *Carolina Amato, 389 Fifth Ave., near 36th St., Room 808 (532-8413); Mon.–Fri. 10 a.m.–5 p.m.; through 12/13.*

BEAUTIFUL SILKS

THIS DESIGNER IS SELLING HIS HAND-dyed and hand-painted silk crêpe de Chine, chiffon, charmeuse, and jacquard garments at a fraction of their retail prices. Cocktail and evening dresses, some with plain or rhinestone spaghetti straps (sizes 4/6–10/12; some fit size 14), retail $350–$800, here $50–$160; silk kimonos, retail $350, here $75; nylon-lace kimonos, retail $200, here $35; signed hand-dyed or hand-painted scarves and shawls, retail $45–$150, here $15 and $20; trimmed evening gloves, retail $110, here $25–$45; earrings and pins, retail $10–$65, here $5 and $7; hats with feathers, silk flowers, netting, tulle, and more, retail $60, here $12. Checks accepted; no credit cards; all sales final. *Jeff Kint, 57 Warren St., fifth floor (227-4133); Fri.–Sun. noon–8 p.m.; 12/6–8 only.*

MOTHER AND CHILD

IMAGINATIVE CLOTHING FOR CHILDREN (sizes infant to 6) and knit items for women are here at very low prices. For children: cotton or wool sweaters and vests (sizes 2–6), retail $25–$60, here $12–$30; coordinating pants or skirts (sizes 2–6), some reversible, retail $16–$32, here $10–$18; teddy-bear-print cotton quilted vests with teddy bear in pocket (infant–size 6), retail $20, here $10; turtleneck-vest-and-pants outfits (infant–size 6), retail $30–$60, here $15–$30. For women: hand-knitted or -crocheted sweaters (sizes S and M), retail $75–$295, here $50; handmade angora berets and cloches, as well as trimmed hats, retail $35–$70, here $15–$30; "goodies," here $1 and $5. Checks accepted; no credit cards; all sales final. *Jorjani, 575 Eighth Ave., near 38th St., fourth floor (594-5178); Thurs. and Fri. 11 a.m.–6 p.m. and Sat. till 3 p.m.; 12/5–7 only.* ■

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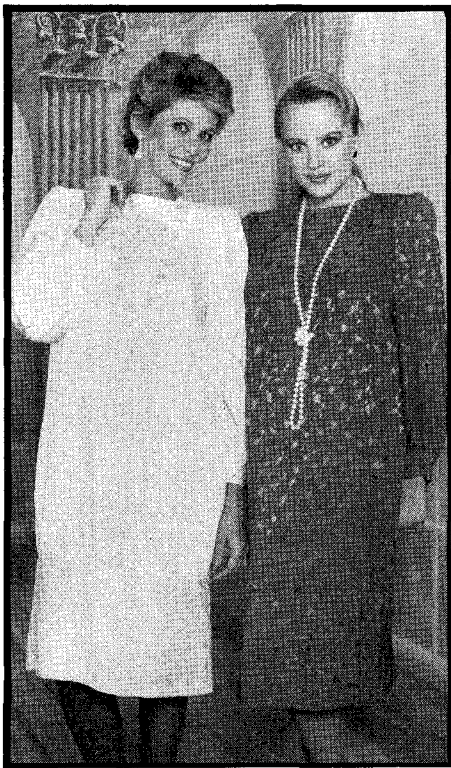

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Cindy Piccoli invites you to a Maternity Fashion Show at Reborn Maternity 1449 Third Avenue December 12th at 6 pm

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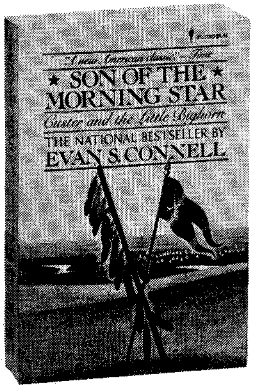
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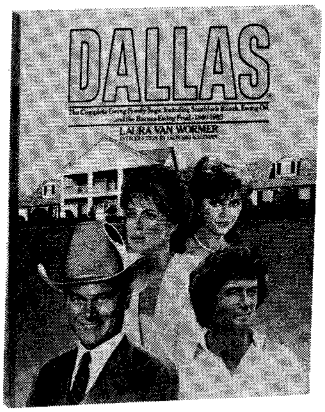
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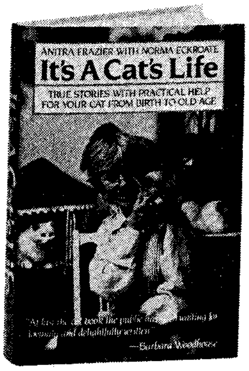
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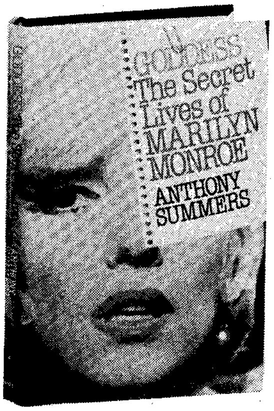
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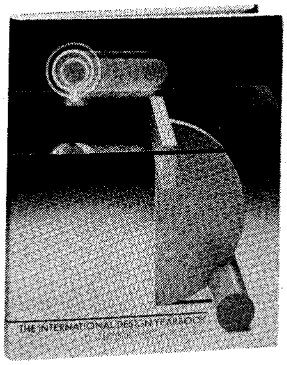
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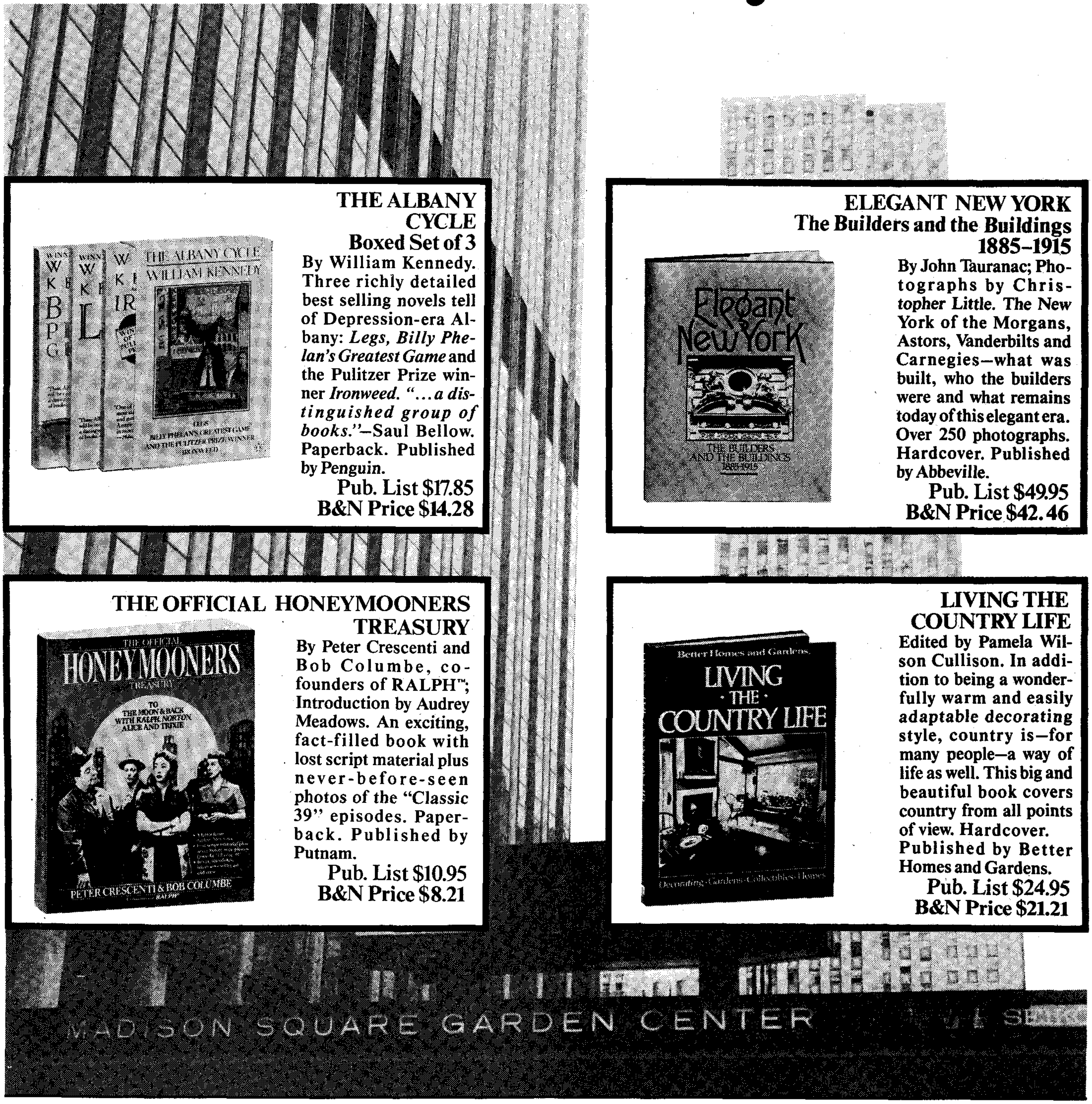

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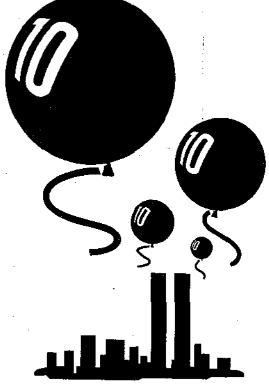
GALA 10th BIRTHDAY PARTY FREE FOR EVERYONE WHO TURNS 10 IN DECEMBER. (INCLUDING US.)



The Observation Deck at the World Trade Center opened ten years ago in December. So on December 7 and 8, we're throwing a party to celebrate. And we're inviting the people who'll most understand how it feels to be ten: everyone else who turns ten this month.

During our party, admission to The Deck is on the house for all December 10-year-olds and the one or two adults who bring them. The grownups who work here will be handing out cookies and presents and balloons to all birthday kids. And everyone gets to help the famous Sidewalk Sam paint a giant picture. The party's from 9:30 am to 9:30 pm daily at our place. Birthday kids must bring proof of age (a note from a teacher is just fine).

The Deck: 9:30–9:30 every day. $2.95 adults. $1.50 senior citizens and children ages 6–12. For information on the Observation Deck at the World Trade Center call: (212) 466-7377. Come!

THE WORLD TRADE CENTER OBSERVATION DECK 1975–1985.

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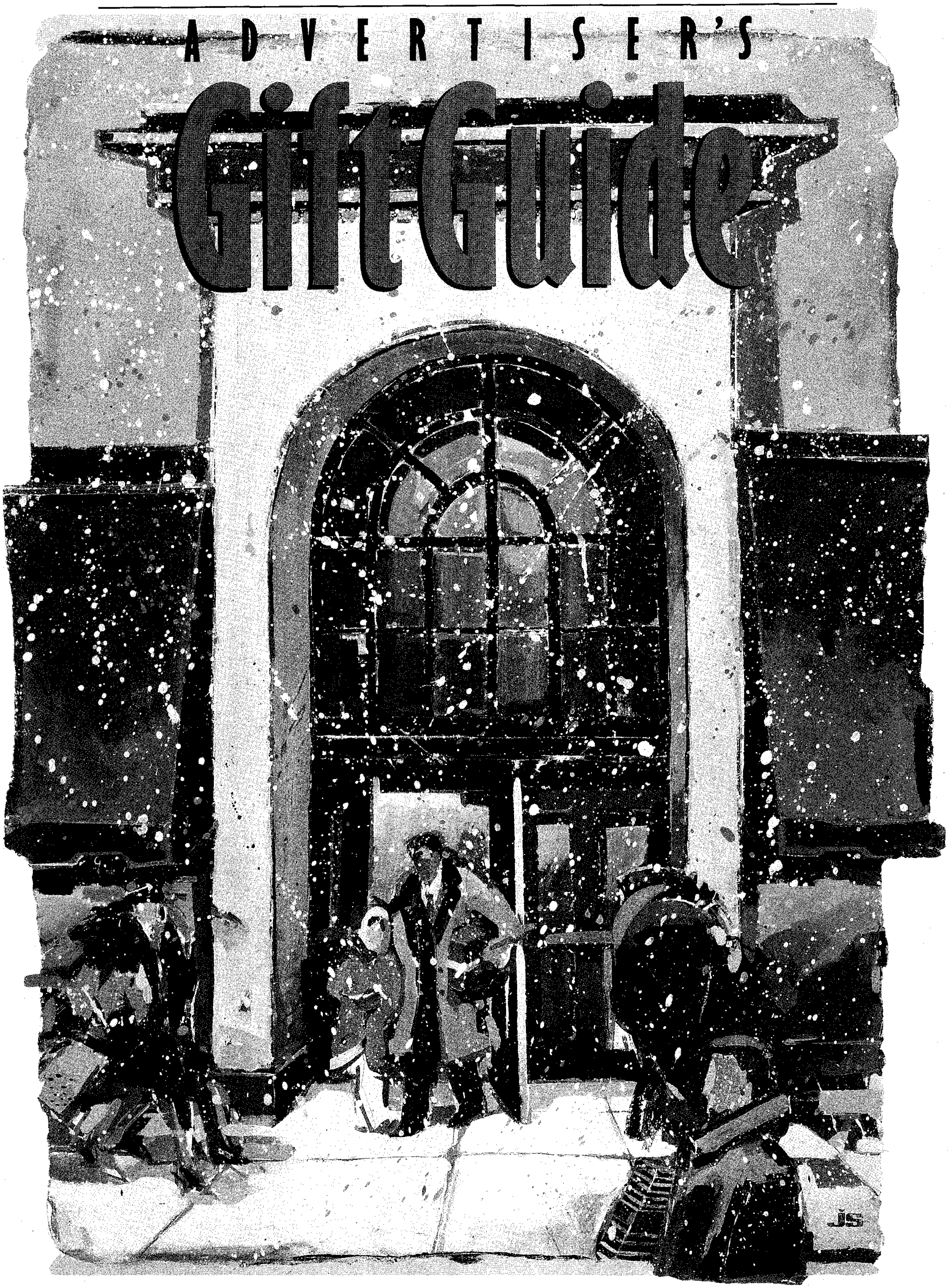
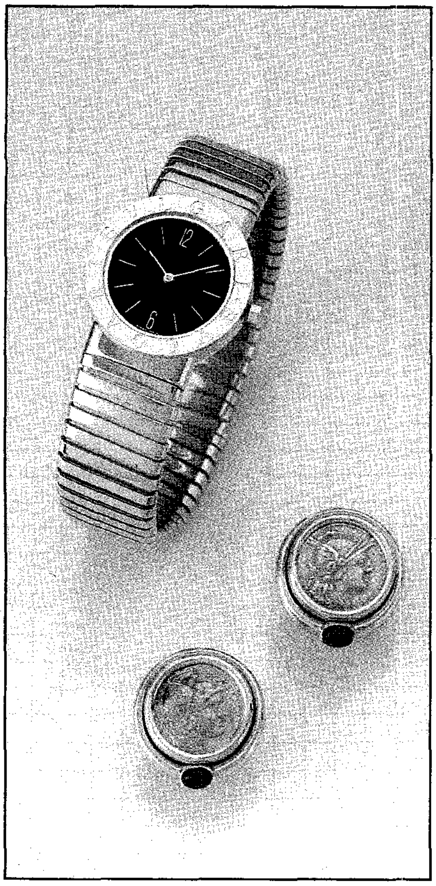
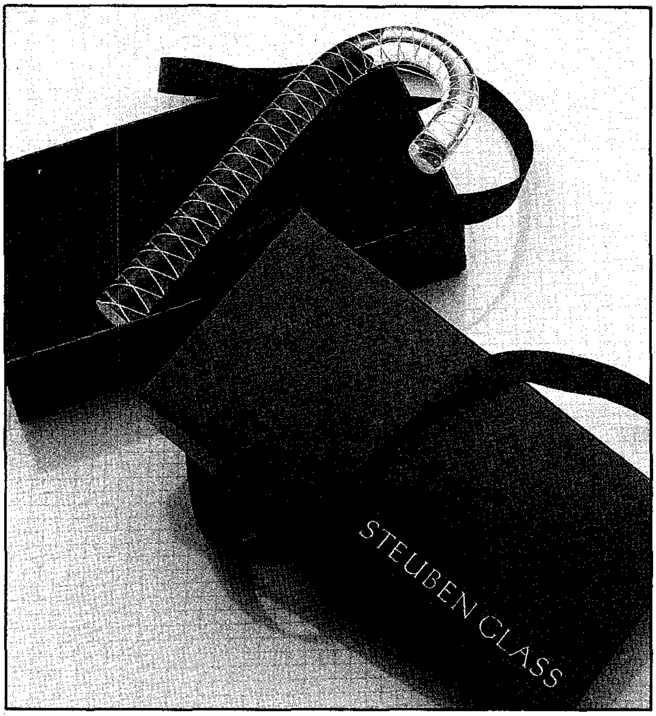
NEW YORK MAGAZINE

ADVERTISER'S Gift Guide

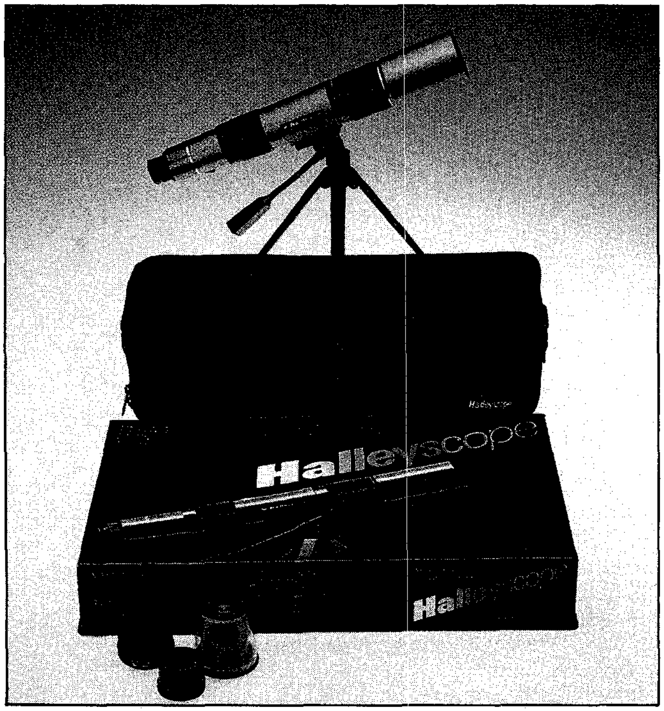




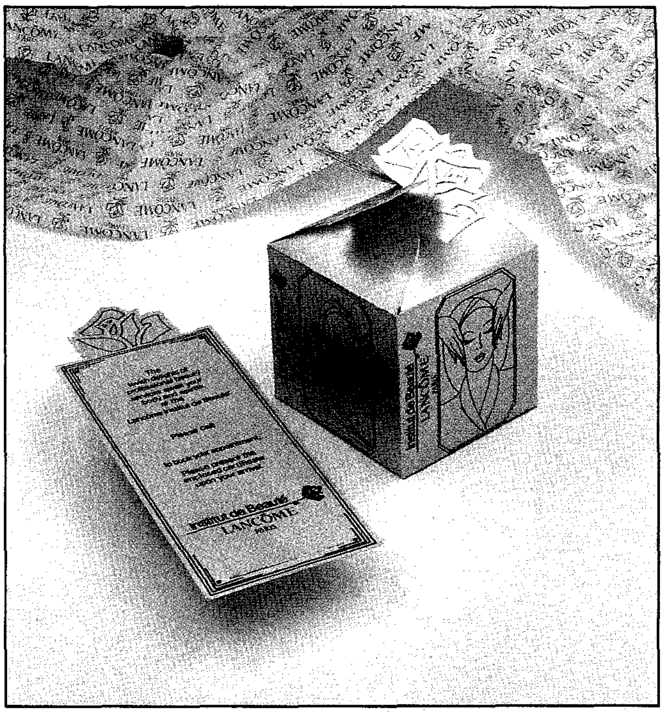
Gifts of elegance: BULGARI's 18K gold Tubogas water-resistant watch with Swiss quartz movement, from $5,000. Ancient silver coin earrings with cabochon rubies, $6,900. Exclusively at BULGARI, located in the Hotel Pierre, 2 E. 61st St.: 212-486-0086.



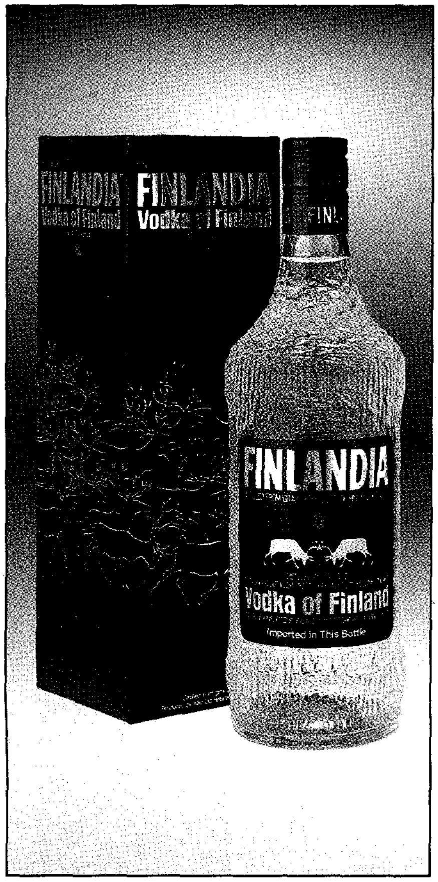
STEUBEN's first Christmas ornament, a handmade crystal candy cane embellished with internal twist of white glass—a miniature reminiscence of 19th century glass walking sticks used in glassmaker's parades. Length 6". Signed. $50, tax additional. STEUBEN GLASS, Fifth Ave. at 56th St.



For Comet watching, moon watching, or reindeer watching, the HALLEYSCOPE is a land, sky, and camera scope. Made with precision glass optics. Unique features. Optional carrying case makes it a perfect gift. Available at Macy's, J.C. Penney, Hammacher Schlemmer, and fine quality camera stores.



The LANCÔME Institut de Beauté makeover, $50. Inside our gift box is a certificate for a luxurious facial massage treatment, a hand treatment to protect and moisturize, honee waxing for lip or brows, and a personal makeup application. At Bloomingdale's NYC, White Plains, Bergen County; Macy's; Trump Tower.



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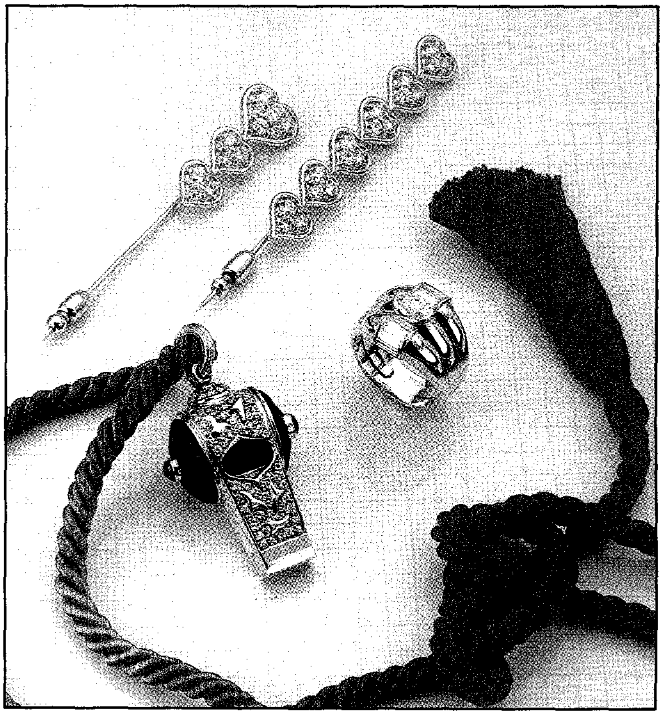
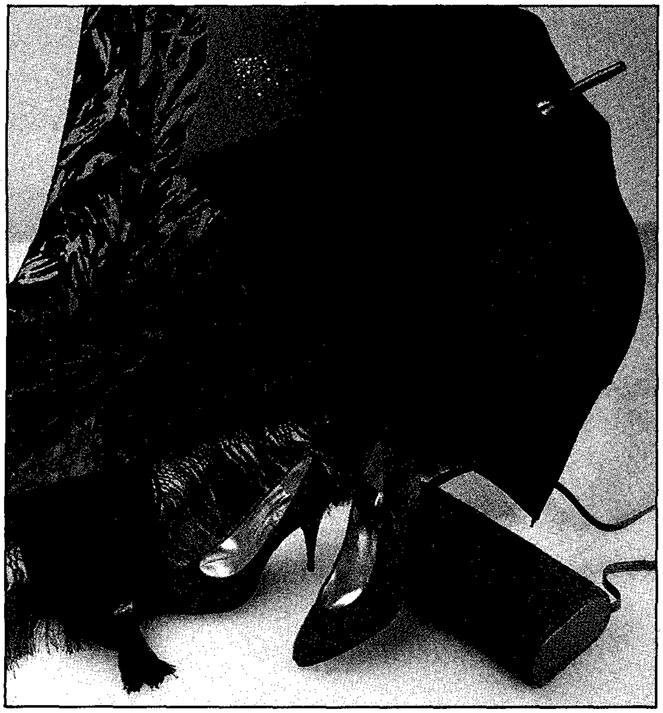
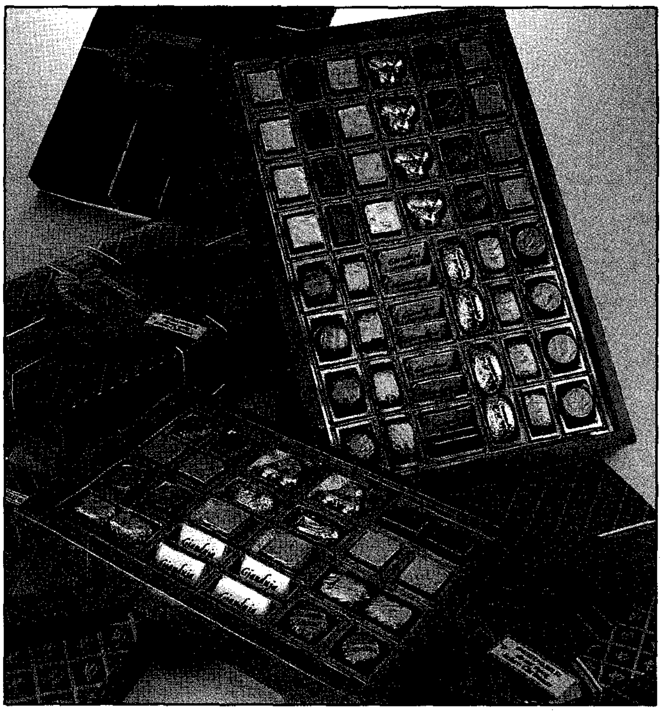


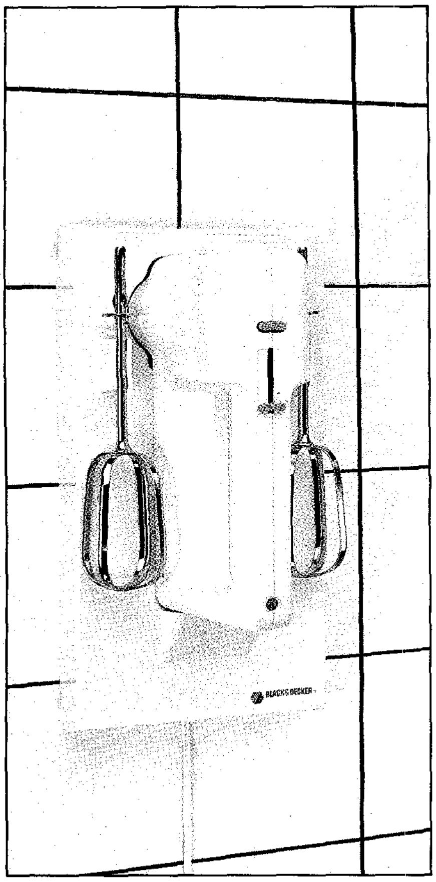
An 18K gold Winston Whistle with Diamonds, Onyx, and Rubies; 18K Gold Ring with Diamond Baguettes and interchangeable Diamond center; and 18K Gold and Diamond Heart Stickpins. From a unique selection of temptingly priced gifts, exclusively designed, exquisitely crafted at the HARRY WINSTON Petit Salon, Trump Tower, 725 Fifth Ave.: 212-245-2000.



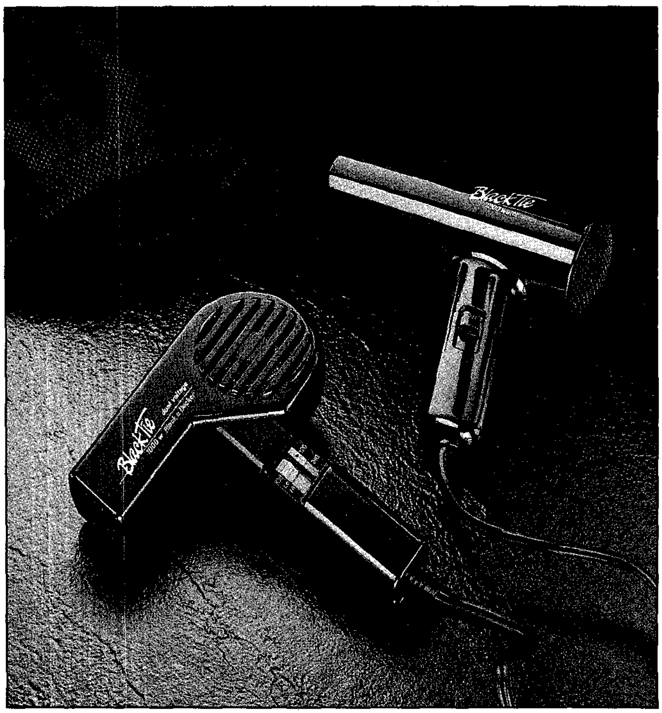
From the Holiday Collection by CHARLES JOURDAN. Pleated silk plisse shoe, $220; Matching handbag, $185; Black satin tassled evening pouch, $70; Gem-studded umbrella, $85; "Eldorado" oversized silk scarf, $325. At Trump Tower: 212-644-3830, Madison Ave. at 66th St.: 212-628-0133, and Macy's: 212-560-4403.



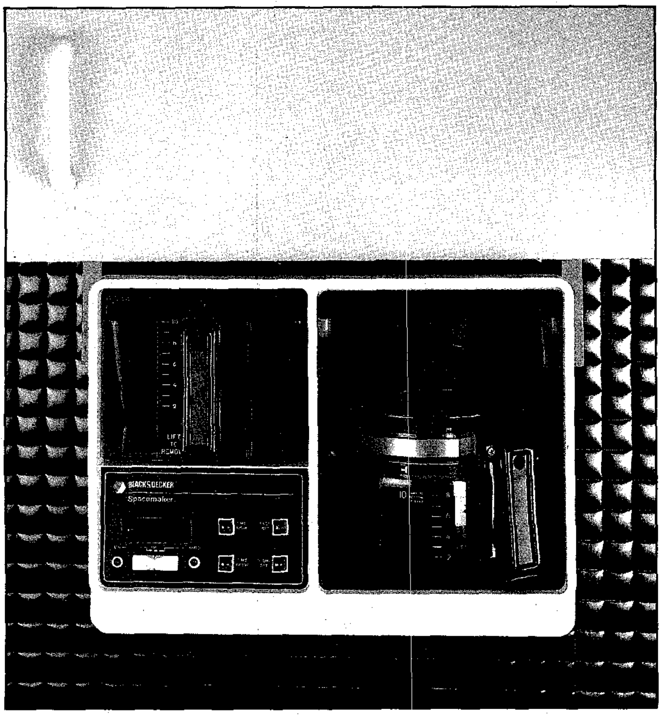
To create a smile over the holidays, PERUGINA will fool the eye, but never the taste. The trompe l'oeil gift box opens to an assortment of chocolates. The taste? Rich and delicious. 16 oz. assortment, $20; 8 oz. assortment, $12.50. At fine stores, or call 800-272-0500. In NJ: 201-641-8022. Major credit cards accepted.



With ordinary mixers, you unplug them when you're through. But unplug BLACK & DECKER's Cordless Mixer from its recharging base, and you've just begun. Mix anywhere—there are no cords. Attachments store right in the base. One of the remarkable appliances from BLACK & DECKER's cordless science. BLACK & DECKER.™ Ideas at Work.™



Finally, a hair dryer a man can call his own. Black Tie™ Grooming Tools from BLACK & DECKER. The Black Tie™ Turbo Dryer—1200 watts of power. The Black Tie™ Micro Travel Dryer—folds neatly for compact storage. Perfect gifts for any man at home or on the road. BLACK & DECKER.™ Ideas at Work.™



BLACK & DECKER's Spacemaker™ Drip Coffeemaker brews great coffee high above your kitchen counter. So it frees up space. It even has a built-in timer so you can wake up to a freshly brewed cup. Spacemaker™ appliances. The only completely coordinated line of space-saving appliances. BLACK & DECKER.™ Ideas at Work.™

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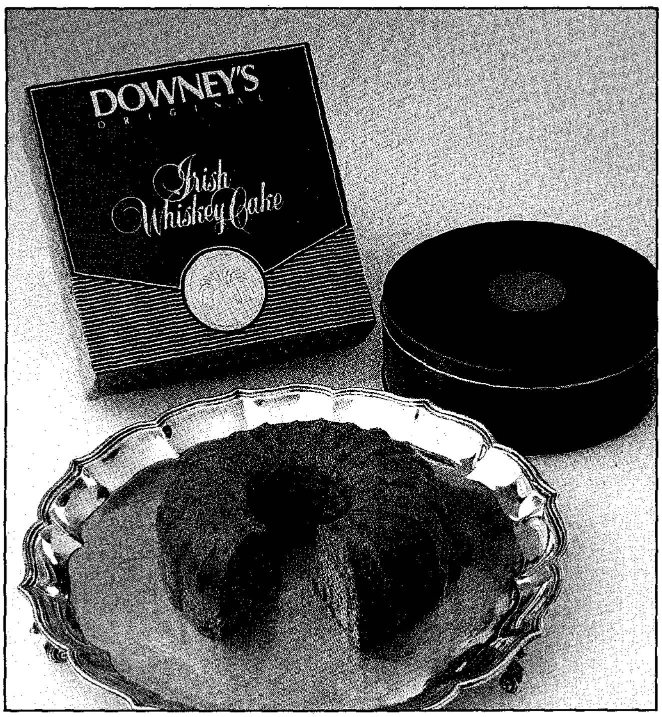
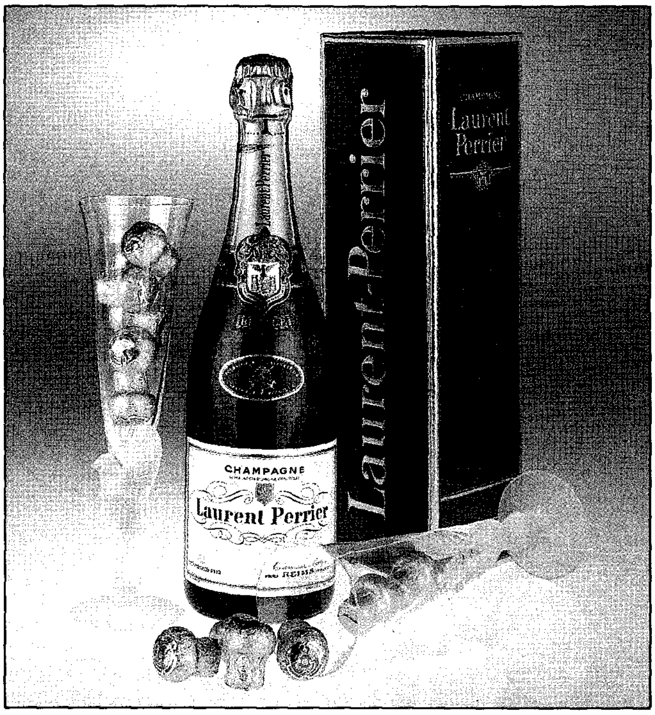


At holiday gatherings, serve DOWNEY'S Original Irish Whiskey Cake, the perfect blend of the freshest natural ingredients and fine Irish Whiskey. Other DOWNEY'S cakes: Amaretto, Chocolate Walnut Brandy, Chocolate Creme de Menthe and Piña Colada. Available in Bloomingdale's Delicacies Department and at other fine stores. Downey's Products, Inc., Edison, NJ 08837.



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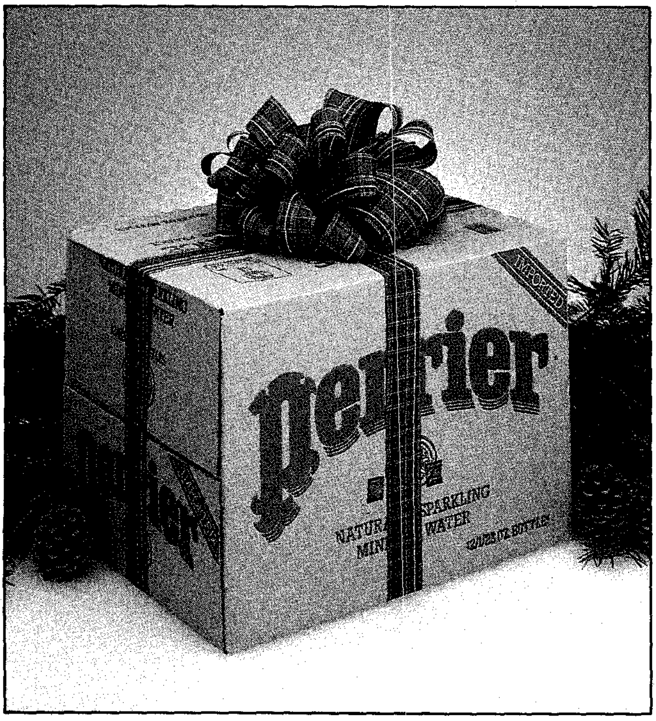

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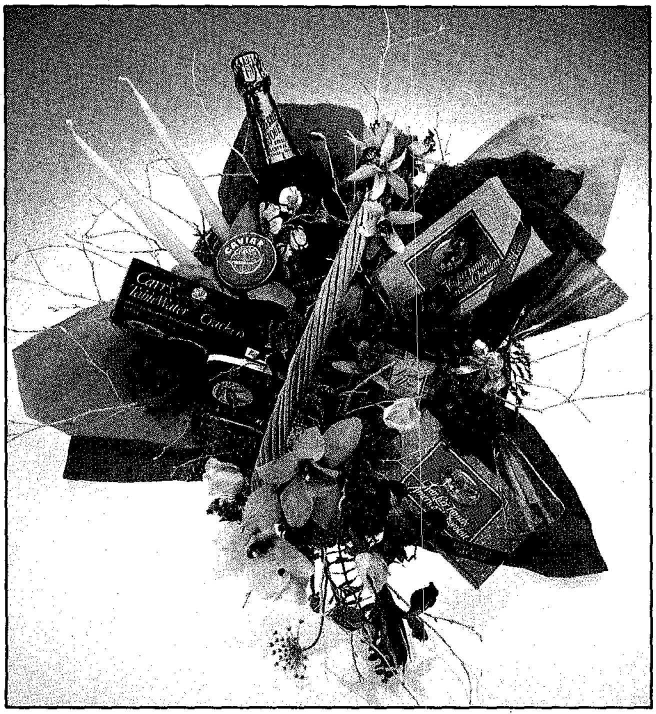

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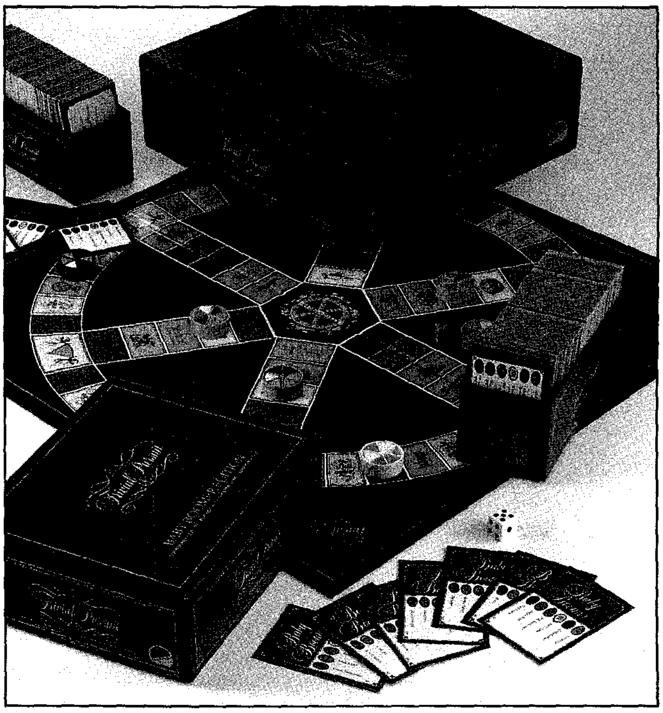

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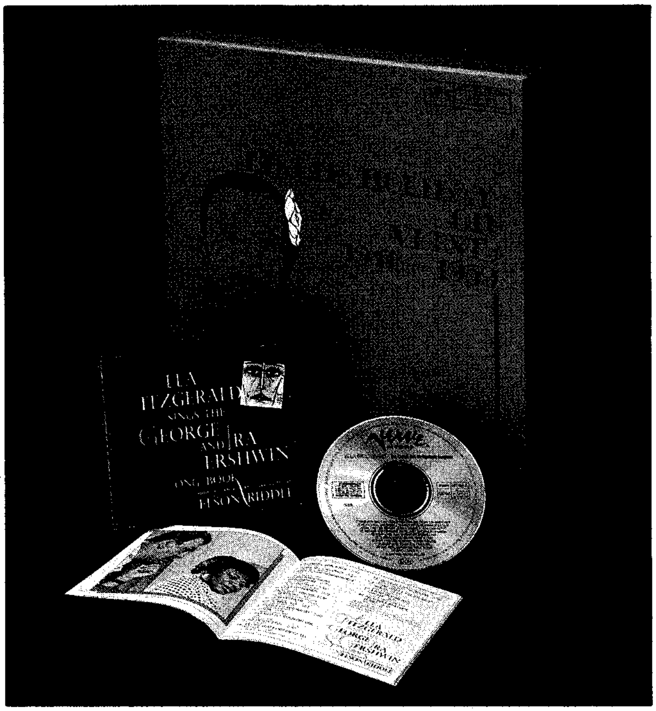
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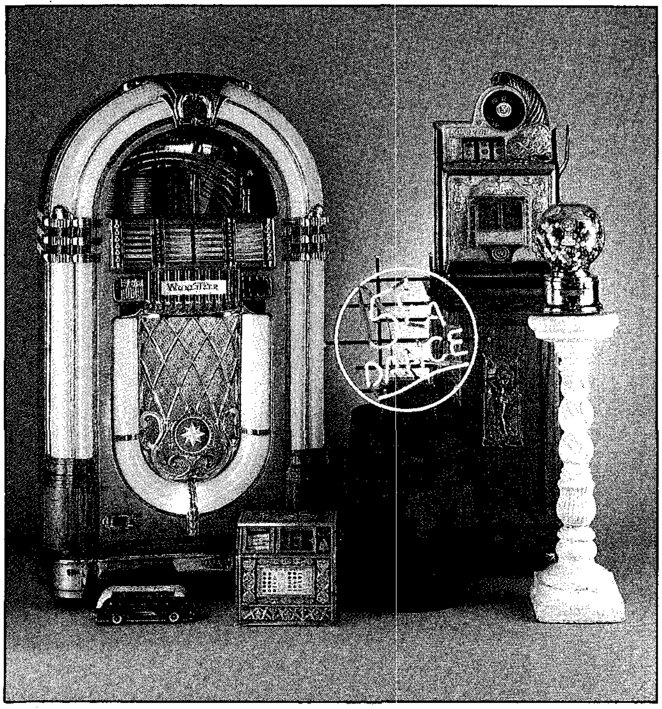

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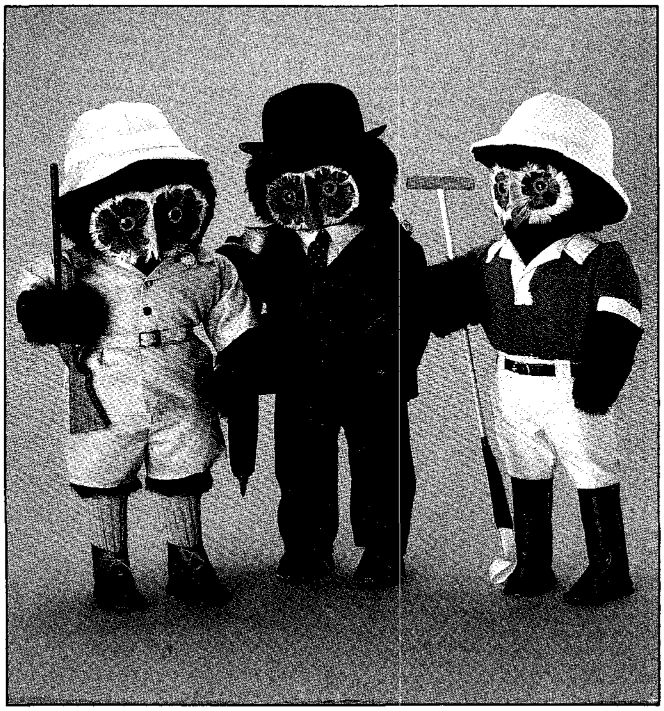

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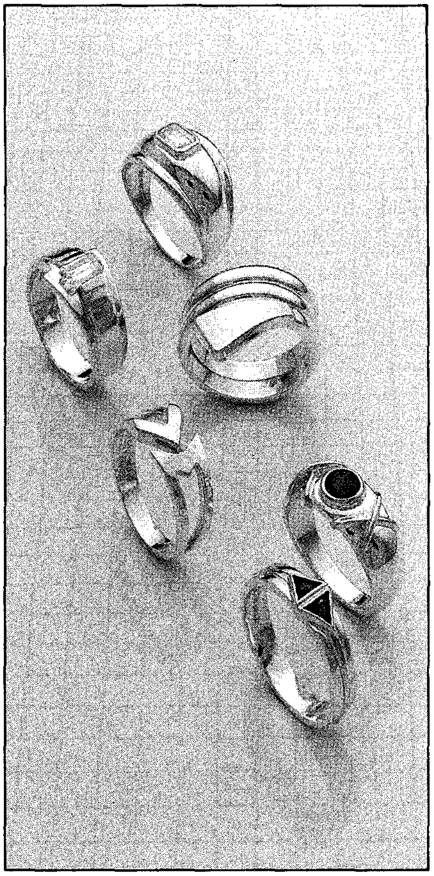

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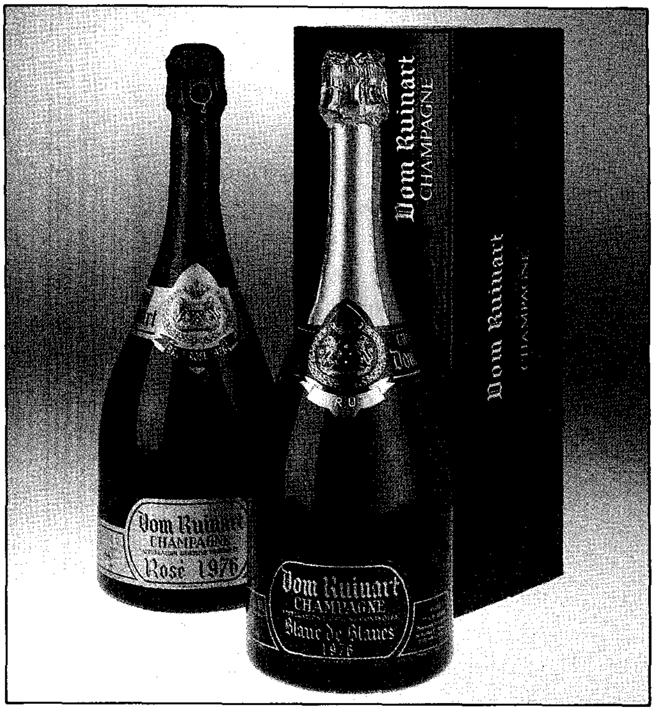

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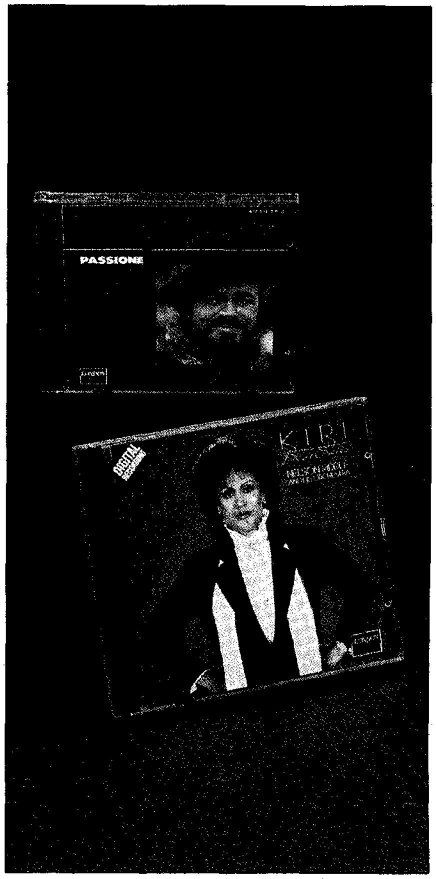

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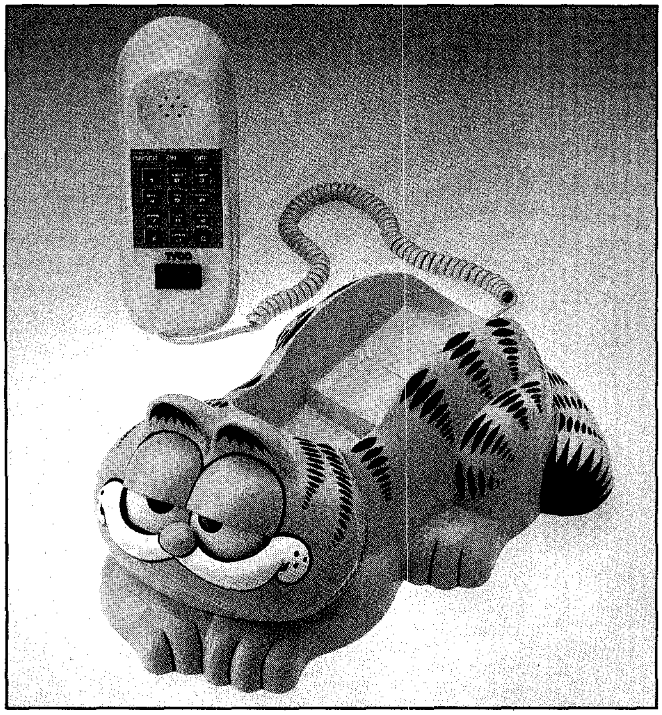

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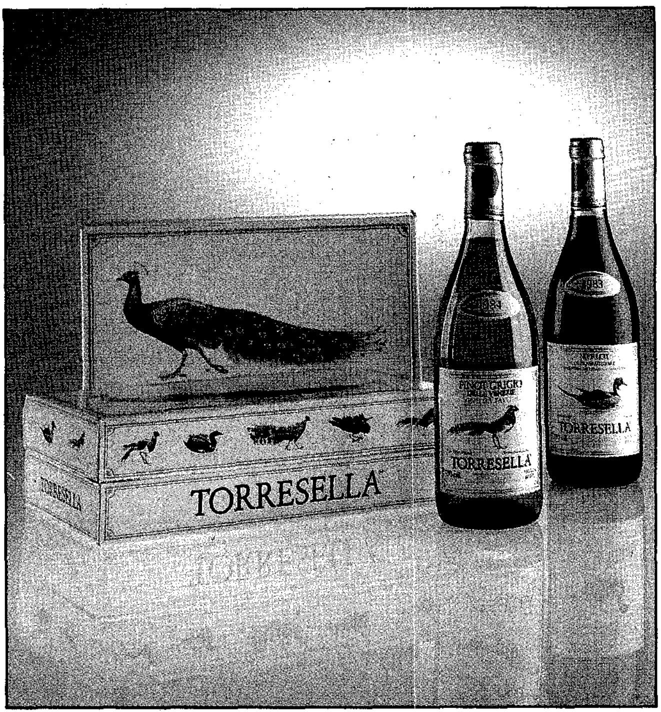

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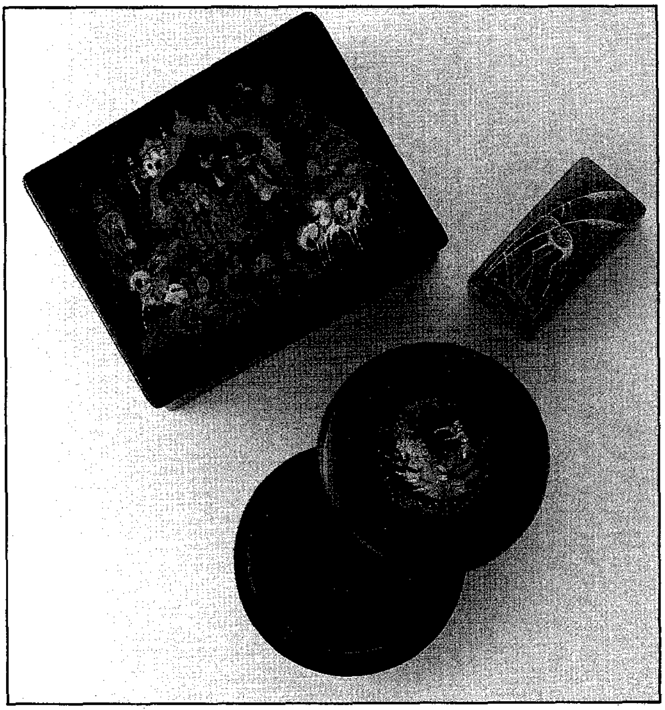

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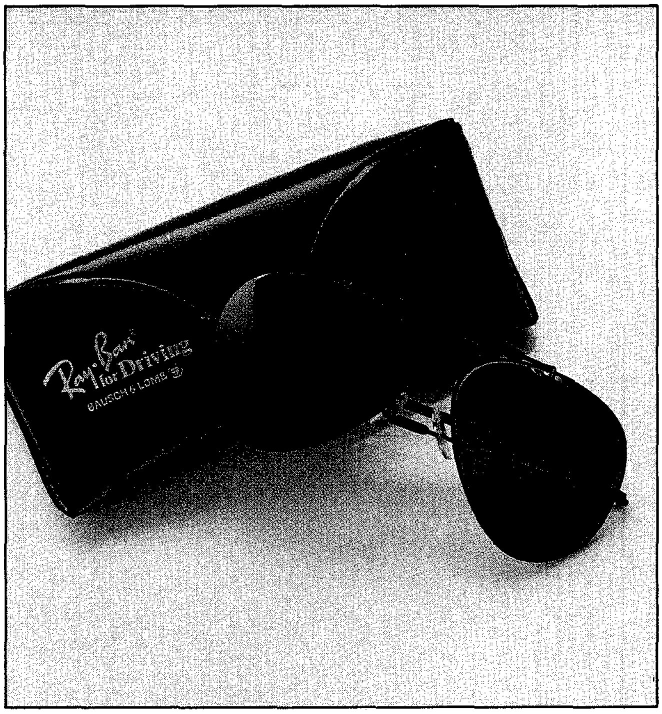
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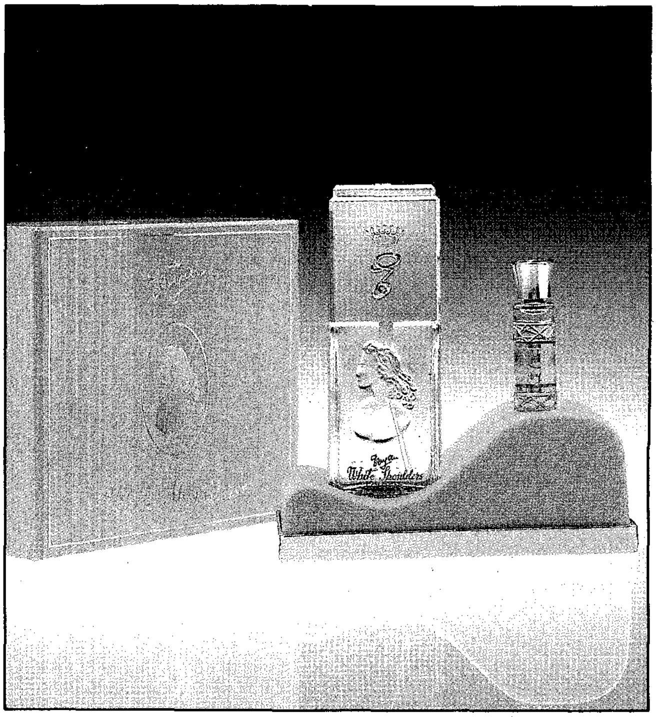
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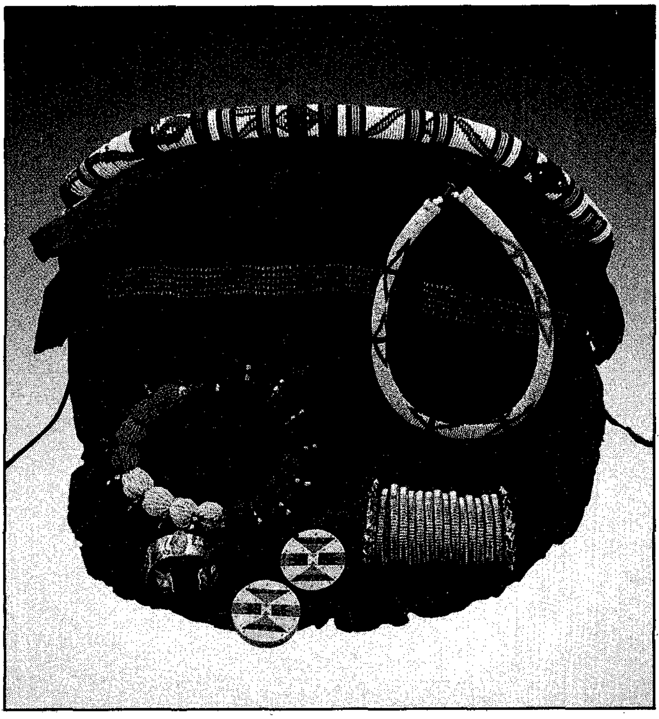

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CUE

A Complete Entertainment Guide for Seven Days Beginning

DECEMBER 4

141 MOVIES

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—*Late Chrysanthemums.* #2—*Buddies.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Dec. 4: *Amarcord; La Strada.* Dec. 5: *Batman.* Dec. 6: *The Tin Drum; M.* Dec. 7: *It's a Wonderful Life; Miracle on 34th Street.* Dec. 8: *Grand Illusion; Rules of the Game.* Dec. 9: *Reefer Madness; Child Bride; Marijuana.* Dec. 10: *Scarlet Street; The House by the River.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*28 Up.* #2—*Chuck Amuck: Chuck Jones' Greatest Warner Bros. Cartoons.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*Mixed Blood.* #2—*Gringo.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Bring On the Night.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Dec. 4: *Sweet Bird of Youth; Summer and Smoke.* Dec. 5: *The Petrified Forest; The Man Who Came to Dinner.* Dec. 6–7: *The Kennel Murder Case; The Gracie Allen Murder Case.* Dec. 8: *The Picture of Dorian Gray; The Fan.* Dec. 9: *Siegfried; Kriemhild's Revenge.* Dec. 10: *Heaven Can Wait* (1943); *Rings on Her Fingers.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Dec. 4–5: *Querelle; Lili Marleen.* Dec. 6–7: *Rope; The Trouble With Harry.* Dec. 8: *The Emerald Forest; Quest for Fire.* Dec. 9–10: *The Story of O; Emmanuelle.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Back to the Future.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Dance With a Stranger.* #2—*Agnes of God.* #3—*Colonel Redl.* #4—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *When Father Was Away on Business.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Once Bitten.* #2—*Santa Claus: The Movie.* #3—*Jagged Edge.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Santa Claus: The Movie.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. Thru Dec. 5: *Target.* Opening Dec. 6: *Spies Like Us.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*Fever Pitch.* #2—*Rocky IV.* #3—Thru Dec. 3: *Rocky IV.* Opening Dec. 4: *Young Sherlock Holmes.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Opening Dec. 6: *Spies Like Us.* #2—*King Solomon's Mines.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. Thru Dec. 3: *To Live and Die in L.A.* Opening Dec. 4: *Young Sherlock Holmes.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1 & #2—*Rocky IV.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Target.* #2—*Commando.* #3—*Starchaser: The Legend of Orin.* #4—*Once Bitten.* #5—*Rainbow Brite and the Star Stealer.* #6—*Remo Williams: The Adventure Begins . . . .*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *One Magic Christmas.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Back to the Future.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Jagged Edge.* **EMBASSY 3**—*That Was Then . . . This Is Now.* **EMBASSY 4**—*Agnes of God.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1—*Bad Medicine.* #2—*Krush Groove.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *Transylvania 6-5000.* Theater closed Dec. 10.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Death Wish 3.* #2—*Santa Claus: The Movie.*

41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. 757-2406. *One Magic Christmas.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. *White Nights.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Back to the Future.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. *Colonel Redl.*

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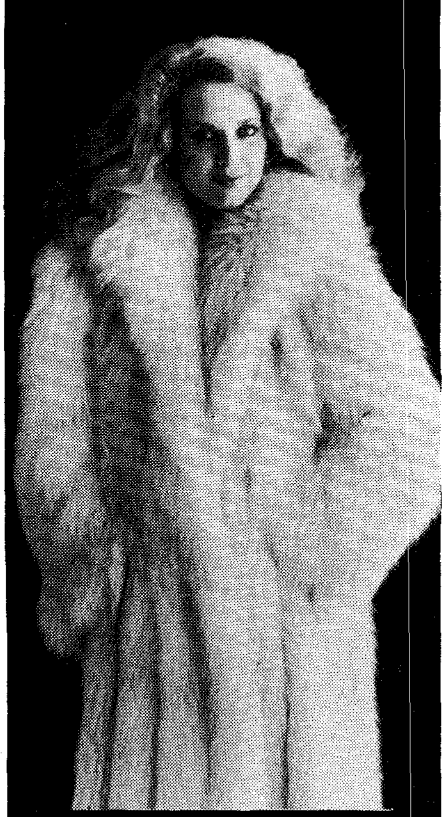

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46. SUTTON—57th St. E. of Third Ave. 759-1411. *Target.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Sweet Dreams.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *The Gig.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. Thru Dec. 5: *Bring On the Night.* Opening Dec. 6: *Runaway Train.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Bad Medicine.* Closed eves. of Dec. 5, 9 & 10.

51. PLAZA—58th St. E. of Madison Ave. 355-3320. Thru Dec. 5: *When Father Was Away on Business.* Opening Dec. 6: *Fool for Love.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—Thru Dec. 5: *After Hours.* Opening Dec. 6: *Spies Like Us.* #2—Thru Dec. 5: *King Solomon's Mines.* Opening Dec. 6: *Spies Like Us.*

55. BARONET—Third Ave. at 59th St. 355-1663. Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *White Nights.* **CORONET**—*Jagged Edge.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Back to the Future.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Eleni.* **CINEMA II**—753-0774. *Subway.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Santa Claus: The Movie.* #2—832-2720. *Once Bitten.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Dec. 3: *Fever Pitch.* Beg. Dec. 4: *Rocky IV.* #2—*Witness.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

65. UA EAST—First Ave. at 85th St. 249-5100. *One Magic Christmas.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *Bad Medicine.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Rocky IV.* #2—Thru Dec. 3: *Rocky IV.* Opening Dec. 4: *Young Sherlock Holmes.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Krush Groove; Rainbow Brite and the Star Stealer.* Opening Dec. 6: *Spies Like Us.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Fever Pitch.* Theater closed Dec. 4.

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*Sugarbaby.* #3—*Dance With a Stranger.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Dec. 7: Screen Teams. Dec. 3–4: *Butch Cassidy and the Sundance Kid; The Sting.* Dec. 5–7: *Flesh and the Devil; Queen Christina.* Dec. 8–20: Dickens on Film. Dec. 8–10: *Great Expectations* (1946); *Nicholas Nickleby.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Rasputin.* #2—*Sotto, Sotto.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Rocky IV.* #2—*Rocky IV.* #3—*Bad Medicine.* #4—*Target.* #5—Thru Dec. 3: *After Hours; Rainbow Brite and the Star Stealer.* Opening Dec. 4: *Young Sherlock Holmes.* #6—*One Magic Christmas.*

86. THALIA—95th St. W. of B'way. 222-3370. Dec. 4: *Juliet of the Spirits; La Strada.* Dec. 5: *Mommie Dearest; Queen Bee.* Dec. 6: *It's a Wonderful Life; Mr. Smith Goes to Washington.* Dec. 7: *The Mystery of Edwin Drood; Sweeney Todd, the Demon Barber of Fleet Street* (1936). Dec. 8: *Dr. Mabuse, the Gambler; Dr. Mabuse, King of Crime.* Dec. 9: *St. Augustine of Hippo; Blaise Pascal.* Dec. 10: *Detour; The Chase* (1946); *The Scar.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Fifty Years of Japanese Cinema. Dec. 4–5: *Demon Pond; Gate of Hell.* Dec. 6–7: *Dodeskaden; Drunken Angel.* Dec. 8–9: *Himatsuri; Ugetsu.* Dec. 10–11: *The Family Game; Muddy River.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Santa Claus: The Movie.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.* #3—*King Solomon's Mines.* #4—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *When Father Was Away on Business*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Thru Dec. 14: Video in the Gallery: Fri.-Sat. 6:30–7:30: *TV Stripes on Tree Stumps,* a video installation by Buky Schwartz. Hollywood and the Novelist: Dec. 6 at 7:30: *Three Comrades* (1938) by Frank Borzage, screenplay by F. Scott Fitzgerald, preceded by roundtable discussion, "The Novelist as Screenwriter"; Dec. 7 at 7:30: Nathanael West B-Movie Marathon: *Advice to the Lovelorn* (1933), *Born to Be Wild* (1938), and *Five Came Back* (1939).

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Dec. 4 at 7:30: *Horsefeathers* (1932) by Norman Z. McLeod, with the Marx Brothers.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Dec. 5 at 8 (benefit; adm. $6; reservations advised): *Defecit* by Susan Seidelman, and *You Are Not I* by Sara Driver. Dec. 6 at 8: Documentary films by Pat Jaffe: *My Own Yard to Play In* (1965) by Jaffe, Joan Schultz, and Larry Silk, *Tao Taos* (1980), and *Two Korean Families* (1980). Dec. 7 at 8: Films Filming Films: *Psycho Mein Amour* (1984) by Douglas Davis, and *Peeping Tom* (Great Britain, 1962) by Michael Powell and Emeric Pressburger. Dec. 8 at 8 & 10:30: Kollage Kino: *Rose Hobart* (1936) by Joseph Cornell, *Breathdeath* (1964) by Stan VanDerBeek, *A Movie* (1957) by Bruce Connor, *New Improved Institutional Quality* (1976) by George Landow, *Trial Balloons* (1982) by Robert Breer, *Mission to Mongo* (1978) by Jim Hoberman, and *Fat Feet* (1966) by Red Grooms.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Dec. 4 at 1, 3:15, 6 & 8:30: *Les Années 80* (France, 1983) and *I'm Hungry, I'm Cold* (France, 1984) by Chantal Akerman.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $4. Endangered Documentary and Other Species. Dec. 6 at 7: *Fire in the Andes* (video) by Illan Ziv, and *American Journey* by Lisa Maya Knauer and Jack Levine; Knauer and Levine present. Dec. 10 at 7:30: *Race Against Prime Time* (video) by David Shulman; Shulman present.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Dec. 7 at 8: *Cal* (Great Britain, 1985) by Pat O'Connor, with Helen Mirren.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 5, 1986: Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature: *Elephant Games* (1985) and *Flying Morning Glory (on Fire)* (1985) by Skip Blumberg.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Dec. 6 at 7:30: *Hearts and Flowers for Tora-san* (Japan, 1982) by Yoji Yamada, with Torajiro Kuruma.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Dec. 8 at 12:30, 1:30 & 2:30: "Hanukkah," from *Marshall Efron's Illustrated, Simplified and Painless Sunday School* (1973), and "A Hanukkah Celebration," from *Candle Unto Candle* (1984).

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 570-3949. Adm. $3; series tickets available. Films for Children. Dec. 7 at 2:30: *Heidi* (1937) by Allan Dwan, with Shirley Temple.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Dec. 5 at 8: Video by Paul Ryan; Ryan present. Personal Cinema Series; film-makers present: Dec. 7 at 8: Films and slide projections by Paul Sharits.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru Jan. 30, 1986: Jazz on Television. Adm. $7; members $5: Seminars with Walter Cronkite: Dec. 10 at 5:30: "The Early Days of Television News and Public Affairs Programming."

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Noble Education Center:** Avant-Garde of the Twenties: compilation of short films shown continuously. **Titus Theater 1:** Dec. 5 at 2:30 & 6: 1984 Academy Survey of Documentary Films: *Marlene—A Feature on Dietrich* (1984) by Maximilian Schell. Continuing Dec. 6: Film-Utsav India. Dec. 6 at 2:30: *Ten Days in Calcutta: A Portrait of Mrinal Sen* (1984) by Reinhard Hauff; at 6: *The Wedding Day* (India, 1960) by Mrinal Sen. Dec. 7 at 12:30: Warner Bros. Cartoons Golden Jubilee: The Face Is Familiar; at 2: (See Dec. 6 at 2:30); at 5: *Up in the Clouds* (India, 1965) by Mrinal Sen. Dec. 8 at 12:30: (See Dec. 7 at 12:30); at 2: (See Dec. 7 at 5); at 5: (See Dec. 6 at 6). Dec. 9 at 2:30: *Interview* (India, 1971) by Mrinal Sen; at 6: *Mister Shome* (India, 1969) by Mrinal Sen. Dec. 10 at 2:30: *The Outsiders* (India, 1977) by Mrinal Sen; at 6: (See Dec. 9 at 2:30). **Titus Theater 2:** Dec. 5, 2–7:30: Film-Utsav India: *Mahatma: Life of Gandhi, 1869–1948* (India, 1968) by Vithalbhai K. Jhaveri. Continuing Dec. 6: Recent Films From West Germany. Dec. 6 at 3: *Einmal Ku'damm und Zurück* (West Germany, 1984) by Herbert Ballmann; 6:30: *Kaminsky* (West Germany, 1984) by Michael Lähn. Dec. 7 at 2:30: (See Dec. 6 at 6:30); 5:30: (See Dec. 6 at 3). Dec. 8 at 2:30: *Die Kümmeltürkin Geht* (West Germany, 1985) by Jeanine Meerapfel; 5:30: *Tränen in Florenz* (West Germany, 1984) by Marianne Klara Schäfer. Dec. 9 at 3: *Before Hindsight* (Great Britain, 1977) by Jonathan Lewis; 6:30: Cineprobe: *A Brand New Day* (1974), *In Plain Sight* (1977), *Interior Designs* (1980), *Remains to Be Seen* (1983), and *Traveling Light* (1985) by Jane Aaron; *Odalisque* (1980) and *The Rug* (1985) by Maureen Selwood; Aaron and Selwood present. Dec. 10 at 3 & 6:30: Films From the Archives: *Attack in the Pacific* (c. 1945).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Dec. 3–4 at 8: *1984* (1984) by Michael Radford, with Richard Burton and John Hurt. Dec. 5 at 8, Dec. 6–7 at 7:45 & 10:15: *Prizzi's Honor* (1985) by John Huston, with Jack Nicholson and Kathleen Turner. Dec. 8: double feature; members $2: at 2:30 & 7:30: *The Ballad of Narayama* (Japan, 1983) by Shohei Imamura, and (at 5) *Demon Pond* (Japan, 1979) by Masahira Shinoda, with Tamasabura Bando. Dec. 9 at 7:30: *Giant* (1956) by George Stevens, with Elizabeth Taylor, Rock Hudson, and James Dean. Dec. 10: double feature at 7:30: *Room at the Top* (Great Britain, 1958) by Jack Clayton, with Simone Signoret and Laurence Harvey, and (at 9:45) *La Ronde* (France, 1950) by Max Ophuls, with Signoret.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Dec. 7 at 1:30: *Smokey and the Bandit* (1977) by Hal Needham, with Burt Reynolds.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Dec. 5 at 12 noon: Viewpoint: Religious Experiences: *The Shakers* (1975) by Tom Davenport, and *Out of Order* (1984) by Diane Christian and Bruce Jackson; at 6: Meet the Makers: Experiments in Documentary: *Far From Poland* by Jill Godmilow; Godmilow present. Dec. 10 at 12 noon: *The African Queen* (1951) by John Huston, with Humphrey Bogart and Katharine Hepburn; 2:30: Collector's Choice: *Hats, Bottles and Bones: A Portrait of Sari Dienes* (1977) by Martha Edelheit, *Grandma's Bottle Village* (1982) by Allie Light and Irving Saraf, and *Steady as She Goes* (1981) by Robert Fresco.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Flowing* (Japan, 1956) by Mikio Naruse. Public Service (free): Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Directed By: Ray, Gance, Griffith, and Ford. Dec. 7 at 2: *I'm a Stranger Here Myself* (1975) by David Halpern.

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Dec. 9 at 2 & 8: *Queen Kelly* (1928) by Erich von Stroheim, and *Teddy at the Throttle* (1917), both with Gloria Swanson; live organ accompaniment.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Dec. 15: Film sculptures by Deborah Whitman.

WOMEN'S TASK FORCE OF SAGE—Lesbian and Gay Community Services Center, 208 W. 13th St. 741-2247. Adm. $4. Dec. 7 at 1:30: *Rosie the Riveter* (1980) by Connie Field.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *King Solomon's Mines; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* #3—*Back to the Future.*

101. BAINBRIDGE—286 E. 204th St., nr. Webster Ave. 655-1070. #1—Thru Dec. 5: *Commando.* Thru Dec. 5: *A Nightmare on Elm Street, Part 2.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *Death Wish 3; Once Bitten.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*King Solomon's Mines.* #2—Thru Dec. 3: *Agnes of God.* Beg. Dec. 4: *Young Sherlock Holmes.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Rocky IV.* #2—*Agnes of God.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Santa Claus: The Movie.* #2—*King Solomon's Mines.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #4—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *White Nights.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—Thru Dec. 3: *Krush Groove.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—*King Solomon's Mines.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*A Nightmare on Elm Street, Part 2; Rainbow Brite and the Star Stealer.* #4—*Back to the Future.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Dec. 5: *Fever Pitch.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *Deathbed.* #2—Kung Fu films. #3—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *White Nights.* #4—*Krush Groove; Rainbow Brite and the Star Stealer.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Loose Screws.* #3—*Santa Claus: The Movie.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*One Magic Christmas.* #4—*A Nightmare on Elm Street, Part 2.* #5—*Starchaser: The Legend of Orin.* #6—*Once Bitten.* #7—*King Solomon's Mines.* #8—*Bad Medicine.* #9—*Death Wish 3.* #10—*Commando.* #11—*Krush Groove.* #12—*To Live and Die in L.A.* #13—*Target; Rainbow Brite and the Star Stealer.*

BROOKLYN

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201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *White Nights.* #4—Thru Dec. 3: *Once Bitten.* Beg. Dec. 4: *Young Sherlock Holmes.* #5—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *Spies Like Us.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*King Solomon's Mines.* #2—*One Magic Christmas.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*Rocky IV.* #2—*Back to the Future.* #3—*Fever Pitch.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Dec. 5: *Target.* Beg. Dec. 6: *Spies Like Us.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *White Nights.* #4—*Death Wish 3.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—Thru Dec. 5: Russian films. Beg. Dec. 6: *White Nights.* #2—*Rocky IV.* #3—Thru Dec. 3: *King Solomon's Mines.*

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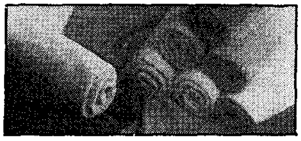

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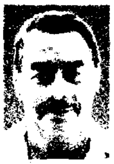

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Beg. Dec. 4: *Young Sherlock Holmes.* #4—*Santa Claus: The Movie.* #5—Thru Dec. 5: *Target.* Beg. Dec. 6: *Spies Like Us.* #6—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Loose Screws.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—Thru Dec. 5: *Jagged Edge.* #2—Program unavailable.

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Rocky IV.* #2—Thru Dec. 5: *Back to the Future; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* #3—*One Magic Christmas.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—Thru Dec. 5: *The Gods Must Be Crazy.* #2—Thru Dec. 5: *Agnes of God; Rainbow Brite and the Star Stealer.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Fever Pitch.* #2—*King Solomon's Mines.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Target.* #2—*Bad Medicine.* #3—*Santa Claus: The Movie.* #4—*Rocky IV.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Dec. 5: *King Solomon's Mines.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* #2—Thru Dec. 5: *Agnes of God.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Deathbed.* #2—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *White Nights.* #3—Thru Dec. 5: *Commando.* Beg. Dec. 6: *Loose Screws.* #4—*King Solomon's Mines.* #5—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *Spies Like Us.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Dec. 5: *After Hours.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 5: *Back to the Future.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *The Craving.* #3—*Rocky IV.* #4—*Santa Claus: The Movie.* #5—*Back to the Future.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Dec. 5: *Back to the Future.* #2—Thru Dec. 5: *Krush Groove.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—Tent.: *Agnes of God.* #2—Closed. #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #4—*Santa Claus: The Movie.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Rocky IV.* #2—*Target.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *White Nights.* #3—*Bad Medicine.* #4—Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *White Nights.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Dec. 5: *Back to the Future; The Last Starfighter.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*King Solomon's Mines.* #2—*Bad Medicine.* #3—*Remo Williams: The Adventure Begins . . . ; Rainbow Brite and the Star Stealer.* #4—*Once Bitten.* #5—*Back to the Future.* #6—*Transylvania 6-5000.* #7—*Commando.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Rocky IV.* #2—*Back to the Future.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Rocky IV.* #2—*Fever Pitch.* #3—*Back to the Future.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Rocky IV.* #2—Thru Dec. 3: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 4: *Young Sherlock Holmes.* #3—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *White Nights.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #2—*Fever Pitch; Death Wish 3.* #3—*Santa Claus: The Movie.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*King Solomon's Mines.* #2—*One Magic Christmas.* #3—*Jagged Edge.* #4—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Loose Screws.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Agnes of God.* #2—*Jagged Edge.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Dec. 5: *Back to the Future.* #2—Thru Dec. 5: *Agnes of God.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Death Wish 3.* #2—*Bad Medicine.* #3—*King Solomon's Mines.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*One Magic Christmas.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *Fever Pitch.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *Spies Like Us.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *White Nights.* #4—Thru Dec. 5: *Target.* Beg. Dec. 6 (tent.): *Loose Screws.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged Edge.* #2—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *White Nights.* #3—*King Solomon's Mines.* #4—*Back to the Future.* #5—*When Father Was Away on Business; Rainbow Brite and the Star Stealer.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Dec. 3: *One Magic Christmas.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—*Santa Claus: The Movie.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Dec. 3: *Commando.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *White Nights.* #3—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *The Craving.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Santa Claus: The Movie.* #2—*King Solomon's Mines.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*Back to the Future.* #2—Thru Dec. 5: *Death Wish 3; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *The Craving.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Dec. 5: *Kiss of the Spider Woman; Goodbye New York.* Beg. Dec. 6: *Target.* #2—*After Hours; Pee-wee's Big Adventure.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Rocky IV.* #2—Thru Dec. 5: *Death Wish 3.* Beg. Dec. 6: *Spies Like Us.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. *Commando; Porky's Revenge.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*A Nightmare on Elm Street, Part 2.* #2—*Krush Groove.* #3—*Transylvania 6-5000.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Dec. 5: *Krush Groove.* #2—Program unavailable.

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Rocky IV.* #2—*Commando.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*King Solomon's Mines.* #2—Thru Dec. 3: *Back to the Future.* Beg. Dec. 4: *Young Sherlock Holmes.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Once Bitten.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Dec. 5: *Jagged Edge.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 3: *King Solomon's Mines.* Beg. Dec. 4: *Young Sherlock Holmes.*

402. NEW DORP—LANE—351-2110. *Rocky IV.*

403. NEW DORP—RAE—979-0444. #1—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Spies Like Us.* #2—*Santa Claus: The Movie.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *Deathbed.* #2—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *Loose Screws.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #2—*King Solomon's Mines.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Dec. 5: *Back to the Future.* Beg. Dec. 6: *White Nights.* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. *Santa Claus: The Movie.*

502. BELLEROSE—RKO—775-1351. Dec. 4-10: *Remo Williams: The Adventure Begins . . . .*

503. BELLMORE—THE MOVIES—783-7200. Thru Dec. 5: *Commando; Porky's Revenge.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*King Solomon's Mines.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Target.* #2—*One Magic Christmas.* #3—*Jagged Edge.* #4—*Bad Medicine.*

507. FRANKLIN SQUARE—FRANKLIN—775-3257. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*Back to the Future.* #4—*Rainbow Brite and the Star Stealer.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Dec. 5: *Kiss of the Spider Woman.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 3: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 4: *Young Sherlock Holmes.* #3—*Target; Rainbow Brite and the Star Stealer.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *White Nights.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Target.* #2—*Santa Claus: The Movie.* #3—*Bad Medicine.*

511. HEWLETT—RKO—791-6768. Dec. 4-10: *Remo Williams: The Adventure Begins . . . .*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*Once Bitten.* #2—*King Solomon's Mines.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—Thru Dec. 3: *Fever Pitch.* Beg. Dec. 4: *Young Sherlock Holmes.* #4—*Rocky IV.* #5—*To Live and Die in L.A.* #6—*Jagged Edge.*

514. LAWRENCE—RKO—371-0203. #1—Thru Dec. 5: *Death Wish 3.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 3: *Jagged Edge.* Beg. Dec. 4: *Young Sherlock Holmes.* #3—Thru Dec. 5: *Target.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Dec. 5: *Commando.* Beg. Dec. 6: *Target.* #2—Thru Dec. 5: *After Hours; Compromising Positions.* Beg. Dec. 6: *Kiss of the Spider Woman.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Rocky IV.* #2—*Rocky IV.* #3—*Santa Claus: The Movie.* #4—*Fever Pitch.* #5—*A Nightmare on Elm Street, Part 2.* #6—*Back to the Future.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Dec. 5: *Agnes of God; A Christmas Story.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*One Magic Christmas.* #2—*Santa Claus: The Movie.* #3—*King Solomon's Mines.* #4—*Bad Medicine.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—Thru Dec. 5: *After Hours.* Beg. Dec. 6: *Target.* #2—Thru Dec. 5: *Dance With a Stranger; Goodbye New York.* Beg. Dec. 6: *Kiss of the Spider Woman.*

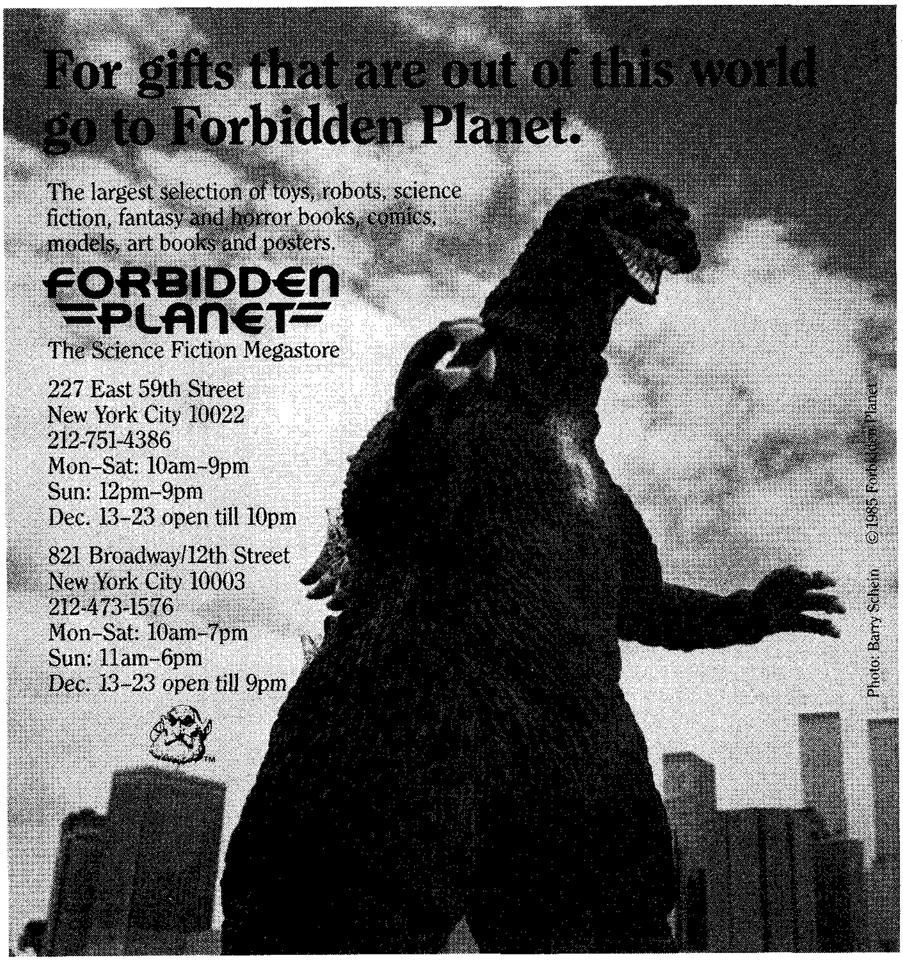
521. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—*One Magic Christmas.* #3—*King Solomon's Mines.*

522. MANHASSET—RKO CINEMA—627-1300. Thru Dec. 3: *When Father Was Away on Business.* Beg. Dec. 4: *Young Sherlock Holmes.*

523. MASSAPEQUA—PEQUA—799-6464. *Rocky IV.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Target.* #2—*Bad Medicine.* #3—*One Magic Christmas.* #4—*Santa Claus: The Movie.* #5—*Once Bitten.* #6—*Jagged Edge.* #7—*King Solomon's Mines.* #8—*Back to the Future.* #9—*Starchaser: The Legend of Orin.*

525. MERRICK—TWIN—546-1270. #1—*Rocky IV.* #2—*Back to the Future.*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MOVIES

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.*

527. OCEANSIDE—OCEANSIDE—536-7565. Program unavailable.

528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Dec. 5: *Commando.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.*

530. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Once Bitten; Rainbow Brite and the Star Stealer.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Dec. 5: *To Live and Die in L.A.* Beg. Dec. 6: *Loose Screws.* #2—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *Deathbed.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—Thru Dec. 5: *Fever Pitch; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* #2—*Once Bitten.* #3—*Back to the Future.* #4—*Commando.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Rocky IV.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—Thru Dec. 5: *Fever Pitch.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Loose Screws.*

535. ROSLYN—ROSLYN—621-8488. #1—Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *White Nights.* #2—*Rocky IV.*

536. SYOSSET—SYOSSET—921-5810. #1—*Bad Medicine.* #2—*Santa Claus: The Movie.* #3—*Target.*

537. SYOSSET—UA CINEMA 150—364-0700. *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Commando.* #2—*Bad Medicine.* #3—*Santa Claus: The Movie.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.* #2—*Rocky IV.* #3—*Back to the Future.* #4—*Death Wish 3.* #5—*A Nightmare on Elm Street, Part 2.* #6—*White Nights.* #7—*King Solomon's Mines.* #8—*Krush Groove.* #9—*Target.* #10—*Once Bitten.* #11—*One Magic Christmas.* #12—*Starchaser: The Legend of Orin.* #13—*Jagged Edge.*

540. WANTAGH—RKO—781-6969. Thru Dec. 5: *To Live and Die in L.A.* Beg. Dec. 6: *Deathbed.*

541. WESTBURY—DRIVE-IN—334-3400. #1—*Once Bitten.* #2—*King Solomon's Mines.* #3—*Bad Medicine.*

542. WESTBURY—WESTBURY—333-1911. Program unavailable.

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*King Solomon's Mines.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Loose Screws.*

601. BABYLON—RKO—669-0700. #1—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Deathbed.* #2—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *White Nights.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*Starchaser: The Legend of Orin.* #3—Program unavailable.

603. BAY SHORE—CINEMA—665-1722. *Transylvania 6-5000.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1 & #2—*Rocky IV.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Death Wish 3.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Once Bitten.* #2—*One Magic Christmas.* #3—*Back to the Future.* #4—*Bad Medicine.* #5—*Santa Claus: The Movie.* #6—*Jagged Edge; Rainbow Brite and the Star Stealer.* #7—*Rocky IV.* #8—*King Solomon's Mines.* #9—*Starchaser: The Legend of Orin.* #10—*A Nightmare on Elm Street, Part 2.* #11—*To Live and Die in L.A.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*A Nightmare on Elm Street, Part 2.* #4—*One Magic Christmas.* #5—*Transylvania 6-5000.* #6—*Once Bitten.* #7—*King Solomon's Mines.* #8—*White Nights.* #9—*Target.* #10—*Death Wish 3; Rainbow Brite and the Star Stealer.* #11—*Starchaser: The Legend of Orin.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Bad Medicine.*

611. CORAM—PINE—698-6442. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Jagged Edge.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*White Nights.* #2—*Rocky IV.* #3—*Rocky IV.* #4—*Santa Claus: The Movie.* #5—*King Solomon's Mines.* #6—*One Magic Christmas.* #7—Thru Dec. 3: *Bad Medicine.* Beg. Dec. 4: *Young Sherlock Holmes.* #8—Thru Dec. 5: *Target.* Beg. Dec. 6: *Spies Like Us.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*King Solomon's Mines.* #2—*Santa Claus: The Movie.* #3—*Target.* #4—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Spies Like Us.* #5—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Loose Screws.*

614. ELWOOD—ELWOOD—499-7800. #1—*Rocky IV.* #2—Thru Dec. 3: *Cocoon.* Beg. Dec. 4: *Young Sherlock Holmes.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Once Bitten.* #2—*Back to the Future.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Target.* Beg. Dec. 6: *White Nights.* #4—*King Solomon's Mines.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Rocky IV.*

620. ISLIP—ISLIP—581-5200. #1—*Santa Claus: The Movie.* #2—*King Solomon's Mines.* #3—Thru Dec. 5: *Agnes of God; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *White Nights.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *Bad Medicine.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Dec. 5: *Commando.*

623. LINDENHURST—LINDENHURST—888-5400. *Commando.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Rocky IV.* #2—*Bad Medicine.* #3—*King Solomon's Mines.* #4—*Santa Claus: The Movie.* #5—Thru Dec. 5: *Target; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.*

626. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Dec. 5: *King Solomon's Mines.*

627. NORTHPORT—NORTHPORT—261-8600. *Commando.*

628. OAKDALE—OAKDALE—589-8118. Thru Dec. 5: *Commando.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Rocky IV.* #2—*Rocky IV.* #3—*One Magic Christmas.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Deathbed.*

631. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Bad Medicine.* **OUTDOOR**—*Jagged Edge.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Santa Claus: The Movie.* #2—Thru Dec. 3: *Target.* Beg. Dec. 4: *Young Sherlock Holmes.*

633. PORT JEFFERSON—MINI EAST—928-6555. Thru Dec. 5: *Target; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* **WEST**—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *Agnes of God.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Dec. 4–10: *Remo Williams: The Adventure Begins . . . .*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Dec. 5: *Once Bitten.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Dec. 5: *The Shooting Party.* Beg. Dec. 6: *My Other Husband.*

637. SAYVILLE—SAYVILLE—589-0232. #1—*Rocky IV.* #2—*Agnes of God.* #3—*Back to the Future.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Dec. 5: *Commando.* Beg. Dec. 6 (tent.): *Transylvania 6-5000.* #2—Thru Dec. 5: *That Was Then . . . This Is Now.* Beg. Dec. 6 (tent.): *King Solomon's Mines.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Target.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*Rocky IV.* #2—Thru Dec. 5: *The Gods Must Be Crazy.* Beg. Dec. 6: *White Nights.* #3—Thru Dec. 3: *Jagged Edge.* Beg. Dec. 4: *Young Sherlock Holmes.*

642. STONY BROOK—LOEWS—751-2300. #1 & #2—*Rocky IV.* #3—*That Was Then . . . This Is Now.*

643. WEST ISLIP—TWIN—669-2626. #1—*Jagged Edge.* #2—Thru Dec. 5: *Commando.* Beg. Dec. 6: *Agnes of God.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Back to the Future.* #2—Thru Dec. 3: *Jagged Edge.* Beg. Dec. 4: *Young Sherlock Holmes.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Dec. 5: *To Live and Die in L.A.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Dec. 5: *Bad Medicine.* #2—Thru Dec. 5: *Kiss of the Spider Woman; Rainbow Brite and the Star Stealer.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. Thru Dec. 3: *Agnes of God.* Beg. Dec. 4: *Young Sherlock Holmes.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1 & #2—*White Nights.* #3—*Santa Claus: The Movie.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *White Nights.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Dec. 5: *Target.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 3: *Jagged Edge.* Beg. Dec. 4: *Young Sherlock Holmes.* #3—*Back to the Future.* #4—*Bad Medicine.*

706. LARCHMONT—PLAYHOUSE—834-3001. Thru Dec. 5: *Jagged Edge.* Beg. Dec. 6: *White Nights.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Santa Claus: The Movie.* #2—*One Magic Christmas.* #3—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Spies Like Us.* #4—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6 (tent.): *Jagged Edge.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—Thru Dec. 5: *Back to the Future.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 5: *Target; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Dec. 5: *Jagged Edge.* Beg. Dec. 6 (tent.): *Agnes of God.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *Deathbed.* #2—*Krush Groove.* #3—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *White Nights.* #4—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Loose Screws.* #5—Thru Dec. 5: *Once Bitten; Death Wish 3.* Beg. Dec. 6: *Spies Like Us.* #6—*Santa Claus: The Movie.* #7—*King Solomon's Mines.*

711. NEW ROCHELLE—TOWN—632-4000. *Rocky IV.*

712. OSSINING—ARCADIAN—941-5200. #1—*Back to the Future.* #2—*Rainbow Brite and the Star Stealer.* #3—*Jagged Edge.*

713. PEEKSKILL—BEACH—737-6262. #1—*Santa Claus: The Movie.* #2—*Rocky IV.* #3—*Bad Medicine.* #4—*Agnes of God.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 3: *One Magic Christmas.* Beg. Dec. 4: *Young Sherlock Holmes.* #3—*Once Bitten; Rainbow Brite and the Star Stealer.* #4—*Back to the Future.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Dec. 5: *Commando.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Rocky IV.* #2—Thru Dec. 5: *The Gods Must Be Crazy.*

717. RYE—RYE RIDGE—939-8177. #1—*Rocky IV.* #2—Thru Dec. 3: *Back to the Future.* Beg. Dec. 4: *Young Sherlock Holmes.*

718. SCARSDALE—FINE ARTS—723-6699. *Colonel Redl.*

719. SCARSDALE—PLAZA—725-0078. Thru Dec. 5: *Commando.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*One Magic Christmas.* #2—*Agnes of God; Rainbow Brite and the Star Stealer.*

721. WHITE PLAINS—UA CINEMA—946-2820. *King Solomon's Mines.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*One Magic Christmas.* #2—*Fever Pitch.* #3—*Rocky IV.* #4—*To Live and Die in L.A.; Rainbow Brite and the Star Stealer.*

723. YONKERS—MOVIELAND—793-0002. #1—*King Solomon's Mines.* #2—*Back to the Future.* #3—Thru Dec. 3: *Bad Medicine.* Beg. Dec. 4: *Young Sherlock Holmes.* #4—*Target.*

724. YONKERS—PARK HILL—969-4477. #1—*Commando.* #2—*Santa Claus: The Movie.* #3—*Back to the Future.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *One Magic Christmas.*

754. NANUET—RKO MOVIES—623-0211. #1—*Santa Claus: The Movie.* #2—*A Nightmare on Elm Street, Part 2.* #3—*King Solomon's Mines.* #4—*White Nights.* #5—*Rocky IV.*

755. NEW CITY—TOWN—634-5100. #1—*Rocky IV.* #2—Thru Dec. 3: *King Solomon's Mines.* Beg. Dec. 4: *Young Sherlock Holmes.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Jagged Edge.* #2—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.*

757. NYACK—CINEMA EAST—358-6631. *That Was Then . . . This Is Now.*

759. PEARL RIVER—CENTRAL—735-2530. *Rocky IV.*

760. PEARL RIVER—PEARL RIVER—735-6500. Thru Dec. 3: *Bad Medicine.* Beg. Dec. 4: *Young Sherlock Holmes.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *White Nights.* #2—*Once Bitten.*

763. STONY POINT—9 W CINEMA—942-0303. *Commando.*

764. SUFFERN—LAFAYETTE—357-6030. *Back to the Future.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Santa Claus: The Movie.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—Thru Dec. 5: *After Hours.*

801. DANBURY—CINE—743-2200. #1—*One Magic Christmas.* #2—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *White Nights.*

802. DANBURY—CINEMA—748-2923. #1—*Rocky IV.* #2—*Jagged Edge; Rainbow Brite and the Star Stealer.*

803. DANBURY—PALACE—748-7496. #1—*King Solomon's Mines.* #2—*Santa Claus: The Movie.* #3—Thru Dec. 3: *Starchaser: The Legend of Orin.* Beg. Dec. 4: *Young Sherlock Holmes.*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*One Magic Christmas.* #2—*Jagged Edge; Rainbow Brite and the Star Stealer.*

806. FAIRFIELD—COUNTY—334-1411. *Krush Groove.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Back to the Future.*

808. GREENWICH—PLAZA—869-4030. #1—*White Nights.* #2—*Subway.* #3—*When Father Was Away on Business.*

809. NEW CANAAN—PLAYHOUSE—966-0600. Thru Dec. 5: *Target.*

810. NORWALK—CINEMA—838-4504. #1—Thru Dec. 3: *Jagged Edge.* Beg. Dec. 4 (tent.): *Young Sherlock Holmes.* #2—Thru Dec. 5: *Back to the Future.* Beg. Dec. 6 (tent.): *Spies Like Us.*

811. NORWALK—NORWALK—866-9202. *Once Bitten.*

812. SOUTH NORWALK—SONO—866-9202. Dec. 4-6: *Body Heat; The Big Chill.* Dec. 7-11: *My New Partner.*

813. SPRINGDALE—STATE—325-0250. Thru Dec. 5: *Commando.* Beg. Dec. 6: *Jagged Edge.*

814. STAMFORD—AVON—324-9205. #1—*King Solomon's Mines.* #2—Thru Dec. 3: *Bad Medicine.* Beg. Dec. 4: *Young Sherlock Holmes.*

815. STAMFORD—CINEMA—324-3100. #1—*Rocky IV.* #2—*One Magic Christmas.* #3—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *Spies Like Us.*

816. STAMFORD—PARK PLACE—323-1600. #1—*Kiss of the Spider Woman.* #2—*A Nightmare on Elm Street, Part 2; White Christmas.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Santa Claus: The Movie.* #2—*Target; Rainbow Brite and the Star Stealer.*

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818. TRUMBULL—TRANS-LUX—374-0462. #1—*Rocky IV.* #2—Thru Dec. 5: *King Solomon's Mines; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Once Bitten.* Beg. Dec. 6: *White Nights.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Dec. 5: *Target.* Beg. Dec. 6: *White Nights.* #2—*Fantasia.* #3—227-9619. *Rocky IV.* #4—226-6666. *Bad Medicine.*

820. WESTPORT—POST—227-0500. *To Live and Die in L.A.; Rainbow Brite and the Star Stealer.*

821. WILTON—CINEMA—762-5678. *One Magic Christmas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Dec. 5 (tent.): *Transylvania 6-5000.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 5 (tent.): *After Hours.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Agnes of God.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Agnes of God.* #2—*Back to the Future.*

902. JERSEY CITY—LOEWS—653-4600. #1—*A Nightmare on Elm Street, Part 2.* #2—*Krush Groove.* #3—*Rocky IV.*

903. JERSEY CITY—STATE—653-5200. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Spies Like Us.* #3—Thru Dec. 5: *Starchaser: The Legend of Orin.* Beg. Dec. 6: *Loose Screws.* #4—*King Solomon's Mines; Death Wish 3.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Bad Medicine.* #2—*King Solomon's Mines.* #3—*Starchaser: The Legend of Orin.* #4—*A Nightmare on Elm Street, Part 2.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*White Nights.* #2—*Rocky IV.* #3—*Rocky IV.* #4—*Target; Rainbow Brite and the Star Stealer.* #5—Thru Dec. 3: *Fever Pitch.* Beg. Dec. 4: *Young Sherlock Holmes.* #6—*Back to the Future.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Dec. 5: *A Nightmare on Elm Street, Part 2; Re-animator.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Dec. 5: *Death Wish 3.* Beg. Dec. 6: *White Nights.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Dec. 3: *Starchaser: The Legend of Orin.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—Thru Dec. 5: *A Nightmare on Elm Street, Part 2.* Beg. Dec. 6: *Spies Like Us.*

912. CEDAR GROVE—CINEMA 23—239-1462. *King Solomon's Mines.*

915. LIVINGSTON—COLONY—992-0800. *King Solomon's Mines.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Dec. 5: *Jagged Edge.* Beg. Dec. 6: *White Nights.*

917. MILLBURN—RKO—376-0800. #1 & #2—*Rocky IV.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Rocky IV.* #2—*Rocky IV.* #3—*One Magic Christmas.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Back to the Future.* #2—*Krush Groove.* #3—Thru Dec. 5: *To Live and Die in L.A.* Beg. Dec. 6: *Deathbed.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Rocky IV.* #2—*Santa Claus: The Movie.* #3—*Back to the Future.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Santa Claus: The Movie.* #2—*Agnes of God.* #3—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *White Nights.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Dec. 3: *Bad Medicine.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—*Once Bitten.* #3—Thru Dec. 5: *Target.* Beg. Dec. 6: *Spies Like Us.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Dec. 5: *The Gods Must Be Crazy.*

931. CRANFORD—RKO—276-9120. #1—Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *Deathbed.* #2—*Rocky IV.*

932. ELIZABETH—ELMORA—352-3483. *Back to the Future.*

933. LINDEN—TWIN—925-9787. #1—*Santa Claus: The Movie.* #2—*Jagged Edge.*

934. ROSELLE PARK—PARK—245-0358. *Commando.*

935. SUMMIT—STRAND—273-3900. Thru Dec. 5: *Bad Medicine.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Dec. 5: *Death Wish 3.* Beg. Dec. 6: *Spies Like Us.* #2—*Back to the Future; Rainbow Brite and the Star Stealer.*

937. UNION—LOST PICTURE SHOW—964-4497. *When Father Was Away on Business.*

938. UNION—RKO—686-4373. #1—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *White Nights.* #2—Thru Dec. 3: *King Solomon's Mines.* Beg. Dec. 4: *Young Sherlock Holmes.*

939. WESTFIELD—RIALTO—232-1288. #1—*Santa Claus: The Movie.* #2—*Jagged Edge.* #3—*Bad Medicine.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Dec. 5: *Cocoon.* Beg. Dec. 6: *Loose Screws.* #2—Thru Dec. 5: *To Live and Die in L.A.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Dec. 5: *Cocoon.*

951. CLOSTER—CLOSTER—768-8800. Thru Dec. 3: *To Live and Die in L.A.* Beg. Dec. 4: *Young Sherlock Holmes.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*King Solomon's Mines.* #2—*To Live and Die in L.A.* #3—*Starchaser: The Legend of Orin.* #4—*Rocky IV.*

953. EMERSON—TOWN—261-1000. *Rocky IV.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Once Bitten.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—*Bad Medicine.* #2—*Back to the Future.*

956. FORT LEE—LINWOOD—944-6900. #1—*Santa Claus: The Movie.* #2—Thru Dec. 5: *Jagged Edge.* Beg. Dec. 6: *Spies Like Us.*

957. FORT LEE—SHARON—224-0202. Thru Dec. 5: *Kiss of the Spider Woman.* Beg. Dec. 6: *White Nights.*

958. OAKLAND—TWIN—337-4478. #1—Thru Dec. 5: *Kiss of the Spider Woman.* Beg. Dec. 6: *Spies Like Us.* #2—Thru Dec. 5: *King Solomon's Mines.* Beg. Dec. 6: *White Nights.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Dec. 5: *Commando.* #2—Program unavailable.

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *When Father Was Away on Business.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*White Nights.* #2—*Commando.* #3—*Kiss of the Spider Woman.* #4—*King Solomon's Mines.* #5—*A Nightmare on Elm Street, Part 2.* #6 & #10—*Rocky IV.* #7—*Santa Claus: The Movie.* #8—Thru Dec. 3: *Death Wish 3.* Beg. Dec. 4: *Young Sherlock Holmes.* #9—*Bad Medicine.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*One Magic Christmas.* #2—*Fever Pitch.* #3—Thru Dec. 5: *Target; Rainbow Brite and the Star Stealer.* Beg. Dec. 6: *Spies Like Us.*

965. RAMSEY—CINEMA—825-2090. *Rocky IV.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. *Commando.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—Thru Dec. 3: *King Solomon's Mines.* Beg. Dec. 4: *Young Sherlock Holmes.* #2—Thru Dec. 5: *One Magic Christmas.* Beg. Dec. 6: *White Nights.* #3—Thru Dec. 5: *Agnes of God.* Beg. Dec. 6: *Deathbed.* #4—Thru Dec. 5: *Bad Medicine.* Beg. Dec. 6: *Loose Screws.*

969. RIDGEWOOD—ROSEBUD—670-9183. Dec. 2–5: *Love Happy.* Dec. 6–8: *The Bishop's Wife.* Dec. 9–12: *Guys and Dolls.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Dec. 5: *Commando.* #2—Thru Dec. 5: *Agnes of God.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.* #3—Thru Dec. 5: *Once Bitten.* #4—*Agnes of God.*

972. TENAFLY—BERGEN—567-0004. *The Gods Must Be Crazy.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Jagged Edge.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as ripoff artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. (Sept. 23, 1985) R. **21, 54, 85, 218, 321, 515, 520, 800, 900**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **11, 36, 55, 88, 103, 104, 209, 216, 300, 302, 310, 311, 505, 517, 535, 620, 633, 637, 643, 701, 709, 713, 720, 762, 900, 901, 921, 931, 968, 970, 971**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from the period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **10, 35, 44, 56, 100, 110, 203, 208, 218, 219, 220, 303, 304, 305, 306, 311, 316, 320, 328, 500, 507, 513, 516, 524, 525, 532, 539, 602, 607, 615, 637, 644, 705, 708, 712, 714, 717, 723, 724, 764, 800, 807, 810, 901, 905, 919, 920, 932, 936, 955, 960**

BAD MEDICINE—(1 hr. 36 min.,'85) The comic adventures of a medical student who, rejected by schools in the U.S,, ends up at a university somewhere in Latin America. With Steve Guttenberg, Alan Arkin, and Julie Hagerty. Story and screenplay by Harvey Miller, based on the novel *Calling Dr. Horowitz,* by Steven Horowitz and Neil Offen. Dir. Miller. PG-13. **37, 50, 66, 85, 106, 113, 114, 204, 214, 219, 300, 302, 304, 308, 312, 320, 405, 506, 510, 518, 524, 536, 538, 541, 600, 607, 610, 612, 613, 621, 624, 631, 700, 705, 707, 710, 713, 723, 756, 760, 801, 814, 819, 903, 904, 921, 923, 935, 939, 955, 963, 968**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and tour. Dir. Michael Apted. PG-13. **6, 49**

BUDDIES—(1 hr. 21 min., '85) A fictional drama about a young man with AIDS who is exclusively assigned a volunteer "buddy"—as is commonly done by the Gay Men's Health Crisis—and the friendship which develops between them. With Geoff Edholm and David Schachter. Written and directed by Arthur J. Bressan Jr. **1**

CHUCK AMUCK: CHUCK JONES' GREATEST WARNER BROS. CARTOONS—(1 hr. 37 min.) Fifteen newly-struck 35-mm. prints of Warner Bros. cartoons directed by Chuck Jones, featuring Bugs Bunny, Daffy Duck, Sylvester, and lesser known characters such as Hubie and Bert. The titles include *What's Opera, Doc?, The Scarlet Pumpernickel, Duck Amuck, Mouse Wreckers, The Rabbit of Seville,* and many more. **4**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **11, 45, 718**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger has become the ultimate camp stylization of an action hero. (Has anyone noticed how oddly he *runs?* In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies.) Even though Arnold tommy-guns enough Latins in this film to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis.* He kills because he's a machine created for that purpose. It's a living, one supposes. Dir. Mark L. Lester. (Nov. 4, 1985) R. **33, 101, 114, 217, 304, 318, 323, 327, 503, 515, 528, 532, 538, 622, 623, 627, 628, 639, 643, 715, 719, 724, 763, 813, 934, 959, 963, 967, 970**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **11, 81, 520**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **40, 102, 114, 204, 308, 312, 320, 322, 514, 539, 606, 609, 710, 903, 910, 936, 963**

ELENI—(2 hr. 37 min., '85) As Eleni Gotzoyiannis, a strong-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back, turns her eyebrows into heroic signposts, and stalks across high meadows as if setting an example of conduct for the goats. She seems to be trying to make the other performers flinch; even as she says farewell to her children, she challenges them to be as noble as she is. Her performance is only one of the many things that don't work in this ham-handed adaptation, by writer Steve Tesich and director Peter Yates, of Nicholas Gage's 1983 memoir of his mother. John Malkovich, playing the present-day Gage—an ace New York *Times* reporter who has never given up the dream of avenging Eleni—is disturbingly creepy; he makes the son's quest for the Communist guerrilla leader who condemned Eleni seem rather embarrassing. Tesich and Yates cut back and forth between Eleni's village in the forties and Gage's search in the present, a strategy that destroys our understanding of everything that happens to Eleni. The only performer who comes through is Oliver Cotton as the Communist leader Katis—a petty, hollow-voiced dictator who enjoys his moment of power. Shot in Spain. (Nov. 11, 1985) PG. **57**

FEVER PITCH—(1 hr. 35 min., '85) A journalist working on a series of articles on gambling as a sport goes to Las Vegas and becomes dangerously hooked himself. With Ryan O'Neal, Catherine Hicks, Giancarlo Giannini, and Chad Everett. Written and directed by Richard Brooks. R. **25, 62, 80, 111, 203, 213, 306, 308, 314, 513, 516, 532, 534, 722, 905, 964**

MOVIES

FOOL FOR LOVE—(1 hr. 47 min., '85) Reviewed in this issue. R. **51**

THE GIG—(1 hr. 32 min., '85) Six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan, Jerry Matz, Daniel Nalbach, Warren Vaché, Joe Silver, and Jay Thomas. Written and directed by Frank D. Gilroy. **48**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 209, 526, 529, 641, 716, 930, 971, 972**

GRINGO—(1 hr. 25 min., '85) The true story of addict John Spacely, featuring Spacely in the title role, provides a view of the drug culture of the Lower East Side. Shot on location in New York. Dir. Lech Kowalski. **5**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. (Oct. 14, 1985) R. **20, 24, 36, 55, 207, 309, 310, 313, 316, 401, 500, 506, 513, 514, 521, 524, 526, 529, 539, 607, 610, 611, 631, 641, 643, 644, 705, 706, 707, 709, 712, 756, 802, 804, 805, 807, 810, 813, 916, 922, 933, 939, 954, 956, 971, 973**

KING SOLOMON'S MINES—(1 hr. 40 min., '85) A new version of the adventures of Allan Quatermain as he searches through Africa for the lost mines of King Solomon. With Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies. Screenplay by Gene Quintano and James R. Silke, based on the novel by H. Rider Haggard. Dir. J. Lee Thompson. PG-13. **11, 30, 54, 88, 100, 103, 106, 108, 112, 114, 201, 202, 206, 213, 215, 217, 219, 304, 309, 312, 316, 319, 328, 401, 405, 505, 509, 512, 518, 521, 524, 531, 539, 541, 600, 607, 609, 612, 613, 618, 620, 624, 626, 630, 633, 639, 710, 714, 721, 723, 754, 755, 803, 814, 818, 903, 904, 912, 915, 938, 952, 958, 963, 968**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **10, 53, 81, 321, 508, 515, 519, 520, 700, 761, 816, 957, 958, 963**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. With Blair Underwood, and featuring the Fat Boys, Run-DMC, Sheila E., Kurtis Blow, and the New Edition. Dir. Michael Schultz. R. **37, 68, 108, 112, 114, 220, 324, 326, 539, 710, 806, 902, 919**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

A NIGHTMARE ON ELM STREET, PART 2: FREDDY'S REVENGE—(1 hr. 25 min., '85) The monstrous Freddy Krueger returns to terrorize a young man in his dreams. With Robert Englund, Mark Patton, and Kim Myers. Screenplay by David Chaskin. Dir. Jack Sholder. R. **30, 101, 110, 114, 216, 217, 306, 307, 318, 324, 403, 508, 516, 534, 539, 601, 607, 609, 611, 630, 710, 754, 816, 902, 904, 907, 911, 963**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONCE BITTEN—(1 hr. 35 min., '85) In this spoof of horror films, Lauren Hutton plays a vampire who must periodically suck the blood of a virgin teenage boy in order to keep her youth. With Jim Carrey, Karen Kopins, and Cleavon Little. Screenplay by David Hines, Jeffrey Hause, and Jonathan Roberts; story by Dimitri Villard. Dir. Howard Storm. PG-13. **20, 33, 60, 102, 106, 114, 201, 206, 304, 309, 315, 316, 318, 400, 512, 524, 530, 532, 539, 541, 607, 609, 613, 615, 635, 707, 710, 714, 762, 801, 811, 815, 818, 923, 954, 971**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) Mary Steenburgen, a heroically put-upon wife (two kids, no money, husband out of work), incurs the displeasure of Santa Claus. The rattled Mary won't say "Merry Christmas," she won't mail her daughter's letter to Santa. So the angel Gideon, in the comically morose person of Harry Dean Stanton, is dispatched by Santa to apply a little pressure. And with Gideon's gentle interference, bad goes to worse: Husband gets shot trying to stop a bank robbery; kids are whisked away by the robber. Eventually, Mary comes around. Gee, how nice. This bit of seasonal fun, from the Disney people, is the first film I've seen that makes me think the white-bearded reindeer lover is an out-and-out sadist. Call Dr. Bettelheim before sending your kids to this one. (Dec. 2, 1985) G. **34, 41, 65, 85, 112, 114, 201, 202, 208, 217, 309, 313, 317, 404, 506, 518, 521, 524, 539, 601, 607, 609, 612, 618, 629, 707, 714, 720, 722, 753, 801, 805, 815, 821, 918, 938, 964, 968**

RASPUTIN—(1 hr. 44 min., '78) In Russian, Eng. subtitles. A historical drama about the political and sexual intrigues surrounding the reign of Czar Nicholas II. With Alexei Petrenko. Screenplay by Semyon Lunghin and Ilya Nusinov. Dir. Elem Klimov. **84**

ROCKY IV—(1 hr. 31 min., '85) Reviewed in this issue. PG. **25, 32, 62, 67, 85, 104, 110, 114, 201, 203, 206, 208, 214, 219, 301, 305, 306, 307, 322, 327, 402, 507, 513, 516, 523, 525, 533, 535, 539, 604, 607, 609, 611, 612, 614, 619, 624, 629, 637, 641, 642, 711, 713, 716, 717, 722, 754, 755, 759, 802, 815, 818, 819, 902, 905, 917, 918, 920, 931, 952, 953, 963, 965**

RUNAWAY TRAIN—(1 hr. 51 min., '85) Two escaped convicts and a railroad employee riding on a runaway train try to stop it. With Jon Voight, Eric Roberts, Rebecca DeMornay, Kyle T. Heffner, John P. Ryan, T. K. Carter, and Kenneth McMillan. Screenplay by Djordje Milicevic, Paul Zindel, and Edward Bunker, based on an original screenplay by Akira Kurosawa. Dir. Andrei Konchalovsky. R. **49**

SANTA CLAUS: THE MOVIE—(1 hr. 52 min., '85) Reviewed in this issue. PG. **20, 22, 40, 60, 68, 88, 100, 106, 110, 113, 114, 201, 204, 206, 214, 219, 300, 302, 308, 315, 317, 319, 400, 403, 501, 507, 510, 516, 518, 524, 536, 538, 600, 607, 609, 611, 612, 613, 618, 620, 624, 632, 702, 703, 707, 710, 713, 724, 754, 765, 803, 817, 903, 920, 921, 933, 939, 956, 963**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SPIES LIKE US—(1 hr. 44 min., '85) Chevy Chase and Dan Aykroyd star as two inept, newly-recruited American spies in this spoof of international espionage. With Steve Forrest, Donna Dixon, Bruce Davison, William Prince, Bernie Casey, and Tom Hatten. Screenplay by Aykroyd, Lowell Ganz, and Babaloo Mandel; story by Aykroyd and Dave Thomas. Dir. John Landis. PG. **23, 30, 54, 54, 68, 100, 106, 113, 201, 204, 206, 208, 217, 219, 300, 308, 315, 320, 322, 403, 405, 508, 532, 534, 612, 613, 618, 624, 633, 705, 707, 708, 710, 714, 756, 801, 810, 815, 818, 900, 903, 911, 923, 936, 956, 958, 964**

STARCHASER: THE LEGEND OF ORIN—(1 hr. 41 min., '85) An animated feature, presented in 3-D, in which Orin, aided and threatened by fantastic adventurers and creatures in outer space, tries to stop the forces of evil. Dir. Steven Hahn. PG. **33, 88, 113, 114, 217, 302, 307, 315, 404, 524, 539, 602, 607, 609, 703, 710, 803, 903, 904, 911, 952**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, tunnels, and murky maintenance corridors of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. Michel Galabru gives a highly professional performance as the chief subway cop. Dir. Luc Besson. (Nov. 11, 1985) R. **57, 808**

★ **SUGARBABY**—(1 hr. 26 min., '85) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne

(Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp), a good-looking young man, acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If the movie had been done realistically, it might have been grotesque, but the stylized lighting scheme (purple, blue, pink, and soft green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon; cinematography by Johanna Heer. (Nov. 25, 1985) **81**

TARGET—(1 hr. 57 min., '85) Director Arthur Penn brings more emotion to this spy thriller than the hackneyed script (by Howard Berk and Don Petersen) can bear. Gene Hackman is a seemingly ordinary middle-aged businessman whose son (Matt Dillon), a loutish college dropout, holds him in contempt. When mom (Gayle Hunnicutt) disappears during a Paris vacation, father and son set out to find her. Hackman, it turns out, is a retired CIA agent, and so far from being a dullard, he's actually shrewd, violent, and worldly, an adventurer who even speaks *French*. For a while, we're entertained by Hackman's displays of prowess and savoir-faire and by Dillon's openmouthed disbelief. But the two men have so many arguments, partings, and reconciliations that we grow exasperated. Penn is good at violence (there's a dandy shoot-out and chase in the Hamburg harbor), but the heavy-souled Freudian side of his temperament has never been much fun. *Target* is too farfetched and much too wet. (Nov. 25, 1985) R. **23, 33, 46, 85, 114, 204, 206, 214, 301, 315, 321, 506, 508, 510, 514, 515, 520, 524, 536, 539, 609, 612, 613, 618, 624, 632, 633, 640, 705, 708, 723, 809, 817, 819, 905, 923, 964**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) In this vicious cops-and-robbers thriller directed by William Friedkin, men are forever kicking each other in the crotch, and finally someone gets shot in the crotch. This isn't merely a martial-arts strategy, it's a world-view. Everyone uses and betrays each other, and that goes for Friedkin, too, who explicitly betrays the audience. The script is based on a novel by former Secret Service agent Gerald Petievich, but it's really a Los Angeles retread of Friedkin's earlier smash, *The French Connection*. Again there are two cops—Feds, this time—using criminal methods to catch ruthless criminals. Again there's a great car chase. But in *L.A.*, Friedkin works in a slick, video-influenced style, and his tone is icy and chic rather than gritty. The young Chicago theater actor William L. Petersen gives an exciting performance as the cop who loves breaking the rules, but by the end he gets thrown on the trash heap along with everyone else. Beautifully photographed by Robby Müller. (Nov. 18, 1985) R. **31, 114, 513, 531, 539, 540, 607, 645, 722, 820, 919, 940, 951, 952**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. (Oct. 21, 1985) R. **11, 51, 88, 316, 522, 808, 937, 962**

★ **WHITE NIGHTS**—(2 hr. 15 min., '85) Trash redeemed by personality—and some great dancing. Mikhail Baryshnikov is Nikolai Rodchenko, the Russian defector to the West and great dancer, whose plane develops engine trouble and lands in the Soviet Union. Trapped, he falls under the control of a sinister KGB operator (Jerzy Skolimowski), who puts him together with a black American who defected the other way—Raymond Greenwood (Gregory Hines), Harlem tap dancer, Vietnam War deserter, and now Soviet people's artist stranded in Siberia. The two dancers loathe each other, but once they begin working out (in a Leningrad rehearsal studio), once they begin *moving*, Nikolai's longing for America is reinforced and Raymond's is rekindled. Dancing leads them to think of escape. It's corny, but Baryshnikov is great. He has a heavy-lidded sadness that is both an uncanny example of melancholy movie glamour and an idealized image of the exiled artist who can never be truly happy. Hines, unfortunately, doesn't have Baryshnikov's presence, and the script turns him into a whining loser. But Twyla Tharp, whose choreography makes its point about American freedom much more gracefully than the movie's anti-Soviet ragging, turns dancer's play, dancer's patter into dramatic dance numbers. With Isabella Rossellini and Geraldine Page. Dir. Taylor Hackford. (Dec. 2, 1985) PG-13. **43, 55, 106, 112, 201, 204, 206, 217, 218, 302, 307, 315, 316, 318, 401, 500, 509, 514, 535, 537, 539, 601, 609, 612, 618, 620, 630, 641, 702, 703, 706, 708, 710, 754, 762, 801, 808, 816, 818, 819, 900, 905, 910, 916, 921, 938, 957, 958, 963, 968**

YOUNG SHERLOCK HOLMES—(1 hr. 49 min., '85) Arthur Conan Doyle's famous sleuth, a young man in public school, meets his friend John Watson (not yet a doctor), and the two embark upon their first criminological adventure. With Nicholas Rowe, Alan Cox, Sophie Ward, and Anthony Higgins. Written by Chris Columbus. Dir. Barry Levinson. PG-13. **25, 31, 67, 85, 103, 108, 201, 206, 307, 317, 318, 328, 401, 508, 513, 514, 522, 612, 614, 632, 641, 644, 701, 705, 714, 717, 723, 755, 760, 803, 810, 814, 905, 911, 923, 938, 951, 963, 968**

REVIVALS

AMARCORD—(2 hr. 7 min., '73) In Italian, Eng. subtitles. The best of Fellini's later movies, an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **2**

DEMON POND—(2 hr. 3 min., '82) In Japanese, Eng. subtitles. A humorous, eccentric, and lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The special effects are refreshingly lyrical and painterly for audiences overdosed on Hollywood-style fantasy. Dir. Masahiro Shinoda. **87**

THE GRACIE ALLEN MURDER CASE—(1 hr. 15 min., '39) Miss Allen is in top form here, even better than in her later TV series. A Philo Vance film for Gracie fans—others might not love it. With Warren William, Kent Taylor, and Ellen Drew. Dir. Alfred E. Green. **8**

GRAND ILLUSION—(1 hr. 52 min., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **2**

IT'S A WONDERFUL LIFE—(2 hr. 10 min., '46) Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless, and then, with the help of an angel, sees what his hometown would have been like without him. The fantasy has elements of an idyll and a nightmare, mysteriously intertwined. With James Stewart and Donna Reed. **2, 86**

LATE CHRYSANTHEMUMS—(1 hr. 41 min., '54) In Japanese, Eng. subtitles. Previously unreleased in the U.S., the story of four retired geisha whose lives are inextricably entwined. Based on three stories by Fumiko Hayashi. Dir. Mikio Naruse. **1**

M—(1 hr. 30 min., '31) In German, Eng. subtitles. Peter Lorre's greatest performance. This story of a child-murderer and the hunt for him has everything—suspense, horror, humor, irony, humanity, and even sympathy for the psychopath. Dir. Fritz Lang. **2**

THE MAN WHO CAME TO DINNER—(1 hr. 52 min., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about self-made legends of the time (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. **8**

MOMMIE DEAREST—(2 hr. 9 min., '81) As Joan Crawford, the world's worst mother, Faye Dunaway shrieks, thrashes about, grovels, and, after being fired by Louis B. Mayer, cuts down her rose bushes with the largest pair of pruning shears in movie history. The movie is Grand Guignol spectacle; by all means enjoy it for the camp excesses and absurdities. Adapted from Christina Crawford's odd, unpleasant memoir. With Diana Scarwid and Mara Hobel. Dir. Frank Perry. **86**

MUDDY RIVER—(1 hr. 45 min., '81) In Japanese, Eng. subtitles. A lovely, muted first film by Japanese director Kohei Oguri. The hero is a young boy, living in Osaka in the fifties, when Japan was still reeling from the war. The boy experiences death and adult betrayal, courage and shame for the first time, and Oguri creates the boy's moral and physical world with unfailing tenderness and lyrical rigor. **87**

QUEST FOR FIRE—(1 hr. 37 min., '82) Jean-Jacques Annaud's exciting prehistoric adventure story uses research in linguistics and anthropology to re-create what life might have been like in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi play fur-clad primitive men who set out to steal fire from neighboring tribes. An awesome, frightening film that sometimes gives you the weird feeling you're catching evolution at work. With Rae Dawn Chong. **9**

THE RULES OF THE GAME—(1 hr. 50 min., '39) In French, Eng. subtitles. Jean Renoir's masterpiece (in which he also performs) of the doomed, tragic adultery of the rich and the chirpy adultery of the poor. A film of sensitive observation and profound sympathy that truly captures the mood of pre-war France. **2**

SCARLET STREET—(1 hr. 43 min., '46) Edward G. Robinson plays the fly, Joan Bennett the slinky spider in Fritz Lang's lurid double-triangle drama, a remake of Jean Renoir's great *La Chienne*. While this version lacks the depth and compassion of the original, there's a nice blend of real anguish and wicked fun in the story of a married man whose infatuation for a slut leads to self-abasement (the contemptuous Bennett has Robinson, a serious artist, painting her toenails) and finally to murder. Dan Duryea is properly loutish as the Bennett's other man. **2**

THE TIN DRUM—(2 hr. 22 min., '79) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. The movie is evocative, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. **2**

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BROADWAY

Previews and Openings

Wednesday, December 4

BLOOD KNOT—Revival of Athol Fugard's famous 1960 play, directed by the author and starring him and Zakes Mokae. It's set in a one-room shack in a South African ghetto and tells of two brothers, one light-skinned and "passing," the other darker, representing the country's racial tensions. Tues.–Thurs. at 8, Sat. at 2, Sun. at 3, $20–$32.50; Fri. & Sat. at 8, $25–$35, Wed. at 2, $15–$30. Previewing now prior to a 12/10 opening. **John Golden,** 252 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon.–Sat. at 8, $30–$35; Wed. & Sat. at 2, $25–$30.Previewing now prior to a 12/11 opening. **Music Box,** 239 West 45th Street (246-4636). 2 hr. 30 min. All major credit cards.

JERRY'S GIRLS—Chita Rivera, Leslie Uggams, and Dorothy Loudon star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Previewing now prior to a 12/8 opening. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3, $25–$39.50; Wed. at 2, $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs.

WIND IN THE WILLOWS—A musical, based on Kenneth Grahame's 1908 classic, by Jane Iredale, William Perry, and Roger McGough; directed by Edward Berkeley. Story transports us to the world of the riverbank where animals are human and life depends on friendship, loyalty, and love. Featured in the cast are P. J. Benjamin, Donna Drake, Vicki Lewis, Irving Barnes, John Carrafa, David Carroll, Nathan Lane. Previewing now prior to a 12/12 opening. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$45. **Nederlander,** 208 W. 41st St. (921-8000). 2 hrs. 10 min. **IRLS**

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30; thru 1/4/86. **Lyceum,** 149 W. 45th St. (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Michael Lindsay-Hogg. With Matt Dillon, Andrew McCarthy, Wesley Snipes, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. Mon. thru Thurs. at 8 p.m.; Fri. and Sat. at 7 and 10 p.m.; $29.50. **Biltmore Theatre,** 261 West 47th St. (582-5340). 1 hr. 45 min. (no intermission). **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Steeve Arlen and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min.● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon.–Sat. at 8, Sat. at 2, $30–45; Wed. at 2, $25–$40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min.

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings &costumes designed by Beni Montresor; music by Richard Peaslee. Tues.–Thurs. at 8, Wed. & Sat. at 2; Sun. at 3, $30; Sat. at 8; $33; thru 12/15. **Circle in the Square,** Bdway at 51st St. (239-6200). 2 hr. 45 min. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except Wednesday matinees are $35 and $45. Wed. at 2 p.m., $25 and $35. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 15 min. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2 p.m.; $20 to $30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon.–Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 W. 47th St. (302-2302). 2 hr. 10 min. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay;

music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 W. 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Major credit cards.

OFF BROADWAY

AND THEY DANCE REAL SLOW IN JACKSON—Jim Leonard Jr.'s drama, directed by David Kerry Heefner, is set in a small Indiana town. Susan Wands stars as a young woman confined to a wheelchair. Featured in the cast are Dorothy Lancaster, J. R. Horne, Mary Lou Rosato, David Manis, Linda Kampley, and Michael Countryman. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m., $13 to $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues.–Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25; thru 12/8. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BREAKING THE PRAIRIE WOLF CODE—Play by Lavonne Mueller about a Civil War widow who uproots her daughter and sets off by wagon train for California; directed by Liz Diamond. Featured in the cast are Judith Barcroft, Tenney Walsh, Robert Black, Novella Nelson, Caroline Kava, and James Lally. Thru 12/8; $12. Phone theater for schedules.. **American Place Theatre,** 111 West 46th Street (247-0393).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene,** 123 East 55th Street (755-2231).

CANDIDA—Revival of George Bernard Shaw's romantic drama starring Susan Tabor, Kevin Adlee, and Kurt Schlesinger. Thru 12/8 at 8, Sun. mats. at 3; $7.50. **Heritage Theatre,** 15 Gramercy Park South, second floor (679-7575).

CRIME AND PUNISHMENT—Dostoevsky's story in a new adaptation by L. A. Sheldon, in three acts and nineteen scenes performed by sixteen writers in 29 roles. Shan Sullivan plays Raskolnikov and Caroline Arnold is Sonya; directed by Maria Mazer and John Van Ness Philip. Mon. thru Sat. at 8 p.m., Wed. and Sun. at 2 p.m. $18.50–$23.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $26 to $34. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DENNIS—James Ryan's play about the murder of Allard Lowenstein by Dennis Sweeney; directed by Dan Bonell. Featured in the cast are William Carden, Peter Friedman, Myra Taylor, David Toney, Anne O'Sullivan, and Richmond Hoxie. Tues. thru Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $10 to $14. **Ensemble Studio Theatre**, 549 West 52nd Street (247-3405).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 thru $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Tues. thru Sat. at 8 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $25 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMELIN—*A Musical Tale From Rats to Riches.* The rock musical comedy, by Richard Jarboe, Harvey Shield, and Matthew Wells, is a fractured fable of a modern-day piper who takes a trip back into time; directed by Ron Nash. Featured in the cast are Erica Paulson, Scott Fless, Jodi Mitchel, Patrick Hamilton, Liz Larsen, Wayne Hoffman, Andrew Kraus, and Steven Jacob. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $24. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Coner, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 thru $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

IN THE BOOM BOOM ROOM—Liz McDonald stars in David Rabe's rewritten version of a victimized go-go-dancer searching for a definition of her self-worth; directed by Jerrold Brody. Featured in the cast are Leslie Thompson, Deeny Levy, Polly O'Malley, Valerie Hawk, Ron August, Victor D'Altorio, Curt Rayvis, Marie Wallace,and Michael Farris-Manneta. Tues. thru Sat. at 8 p.m. Wed. thru Sat. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m. From 12/4, $15. **South Street Theatre,** 424 West 42nd Street (279-4200).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall**, 425 Lafayette Street (598-7150). **IRLS**

JUST SO—Andre De Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Tues. thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20–$29.50. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452).

LEMON SKY—Revival of Lanford Wilson's 1970 play stars Jeff Daniels and features Jill Eikenberry, Laura White, Cameron Johann, Wayne Tippit, Patrick Koch, and Cynthia Nixon; directed by Mary B. Robinson. Tues.–Sun. at 8, Sat. at 2; $14–$16. **Second Stage,** Broadway at 76th Street (307-7171).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers, are all involved. Tues.–Sat. at 8, Sun. at 3 & 8, $25–$35. **Promenade,** 76th Street & Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50–$22.50. **Town Hall Theatre,** 123 West 43rd Street (921-9442).

MAYOR—Lenny Wolpe stars in a musical based on the book by Mayor Koch; by Charles Strouse & Warren Leight; directed by Jeffrey Moss. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $25–$30. **Latin Quarter,** 200 West 48th Street (586-3905).

MRS. WARREN'S PROFESSION—Uta Hagen stars in the title role of George Bernard Shaw's 1893 tale of a girl (Pamela Reed) who discovers her education was financed by her mother's earnings from a chain of high-class European brothels; directed by John Madden. Featured in the cast are Harris Yulin, William Converse-Roberts, Gordon Sterne, and George Morfogen. $18 to $27; thru 1/12/86. **Roundabout Theatre,** 100 East 17th Street (420-1883).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Malcolm Groome, Donald Berman, Tom Mardirosian, Jack Kenny. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise; with Gary Cole, Corey Parker, William Wise. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20–$24. **Westside Arts,** 407 W. 43rd (541-8394).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Wed. thru Fri. at 8, Sat. at 3, 7 & 10, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers & lyricists; directed by Paul Lazarus. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $29.50. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

TIMES AND APPETITES OF TOULOUSE-LAUTREC—Jeff Wanshel's play with songs and dance of the period set to lyrics by Michael Feingold. Featured in the cast are Lonny Price, Rocco Sisto, Priscilla Lopez, Nicholas Kepros, Ron Faber, David Purdham, Judith Hoag, Susanna Frazer, MacIntyre Dixon, and Lezlie Dalton, Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun at 3 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, Louise Edeiken, Becky Gelke, George Gerdes, William Hardy, Michael Hirsch, Kecia Lewis-Evans, Jennifer Naimo. Mon. at 8, Wed. at 2 & 8, Fri. & Sat. at 7 & 10, Sun. at 7. Thru 12/15, $14 & $16; after 12/16, $16 & $18. **St. Stephen's Church,** 122 W. 69th St. (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. Featured in the cast are the author, the director,and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, Meghan Robinson. In repertory with *Times Square Angel,* also by Busch, in previews now, opening 12/11 and running through 1/5. It's a Christmas fantasy about a tough Irish chanteuse who is sent an angel to help change her wanton ways. Tues.–Thurs. at 8, Fri. & Sat. at 8, Sun. at 3 & 7; $17.50–$20. Phone for schedule. **Provincetown,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. With Trini Alvarado.Tues. thru Sat. at 8, Wed. at 2:30 , Sat. & Sun. at 3; $25. **Playhouse 91,** 316 E. 91st St. Closed.

THEATER COMPANIES

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. Closed.

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Current Jam,* a new revue, plus audience participation. Wed. & Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CITY STAGE COMPANY—Henrik Ibsen's *Brand*, his most poetic work and easily his most spiritually unsettling one, about an uncompromising pastor, played by Robert Stattel, with Erika Petersen as his ife; directed by Craig D. Kinzer. I's a joy to see it finally mounted here. Tues.–Sat. at 8, Sun. at 3 & 7; $18. Alternates with *Frankenstein,* adapted by Laurence Maslon, directed by Craig Kinzer; Tom Spackman plays Victor Frankenstein, and Patrick Egan is the Creature. Phone for specifics. **Theatre,** 136 E. 13th St.(677-4210).

EQUITY LIBRARY THEATRE—Revival of Lillian Hellman's 1946 *Another Part of the Forest,* a family drama (the family is described by the author as a nest of vipers); directed by Christian Angermann. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 12/5 thru 22. **Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

LIMBO THEATRE—Thru 12/8, Jeff Weiss's *Convergent Lives* returns; the story's about a professor with a penchant for oriental wrestling. $8. **Limbo Theatre,** 647 East 9th Street (228-3000).

LA MAMA, E.T.C.—Part II of Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. Mac Wellman's *Harm's Way,* directed by George Ferencz, a burlesque on the American experience, features Stephen Mellor, Lute Ramblin', Deirdre O'Connell, Sheila Dabney, Tom Costello, and Civia Flomenhaft. Wed. thru Mon. at 7:30, Sun. at 3; $10 to $12. **Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Annual festival of one-act comedies, featuring ten new playwrights and featuring ten new one-acters, presented over two evenings in repertory. Performance schedules vary; call for specific dates; $8; thru 1/5/86. **Manhattan Punch Line Comedy Theatre,** 410 West 42nd Street, 3rd floor (279-4200).

MEDICINE SHOW ENSEMBLE—Kenneth Koch's *A Change of Hearts,* a comic opera with music by David Hollister, and *The Death of Sir Brian Caitskill,* a semi-mock heroic playlet, and David Finkelstein's *Electric Blue Cornfield,* with words and music by David Finkelstein; all directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. $5 to $8; thru 12/28. **Medicine Show,** 6 West 18th Street (255-4991).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American*; directed by Walter Dallas. Play is about politics, corruption, and deceit on a Caribbean island. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20; thru 1/5/85. **Theatre Four,** 424 W. 55th St. (246-8545).

PAN ASIAN REPERTORY—Vijay Tendulkar's *Ghashiram Kotwal,* the story of a man who is punished for a crime he didn't commit, then climbs to a position of power to wreak vengeance on the town that wronged him; directed by Tisa Chang. The work employs traditional Indian dance, music, and mime. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 12/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHTS HORIZONS—*Anteroom,* by Harry Kondoleon, refers to a small room between the kitchen and dining room of a large Southampton "cottage" and reveals manipulation on various social levels; directed by Garland Wright. With Elizabeth Wilson, Susan Cash, Albert Macklin, Crystal Field, Mitchell Lichtenstein, Colin Fox, Janet Hubert. Call theater for schedules. **Mainstage,** 416 W. 42nd St. (564-1235).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion*, a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; thru December. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m. $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

THEATRE SCARAMOUCHE—Kenneth Sawyer Goodman's *The Game of Chess,* Lawrence Langner's *Another Way Out,* and Eden Phillpotts's *Something to Talk About.* Thru 12/4 at 7:30 p.m.; $8. **18th Street Playhouse,** 145 West 18th Street (718/743-1527).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APPEAR AND SHOW CAUSE—Stephen Taylor's courtroom drama about the railroading of the highest ranking black officer in the U.S. Army in the 1950s; directed by Woodie King. Call theater for details. $8. **Guinevere Theatre,** 15 W. 28th St. (598-0400).

CHEER!—Jack Kellner's musical deals with the breakup of a college cheerleading squad; complete with stunts, pyramids, and baton twirling. Mon., Wed., and Thurs. at 8 p.m.; free; thru 12/19. **RFK School Theatre,** 110 East 88th Street (907-4644).

CHILDREN OF STAGE CRAFT—Musical by Ken Charles and Sue Larsen, about life backstage; directed by Jimmy Mello. Fri. & Sat. at 8; $10; thru 1/25/86. **Cash Space,** 10 East 18th Street (734-2601).

A CHRISTMAS CAROL—Adapted from the Dickens novel by Ray DeMattis, who also directs, play features traditional carols, actors, & life-size stick puppets. Tues. thru Sat. at 8, Sat. & Sun. at 3; $12; 12/10–21. **St. Bart's Church,** Park Ave. at 50th St. (751-1616).

CRUISE CONTROL—Kevin Wade's play about a man who tries to get away from it all and has it pull up right next to him; directed by Norman Rene. Featured in the cast are Derek Smith, John Getz, Elizabeth Berridge, and Patricia Richardson. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $11 to $14; thru 12/8. **WPA Theatre,** 519 West 23rd Street (206-0523).

CRIMES OF THE HEART—Revival of Beth Henley's play about three southern sisters trapped by their passions; directed by Rod Marriott. Thru 12/7 at 8 p.m., 12/4 at 2 p.m.; $4. **Pope Auditorium** at Fordham University, 113 West 60th Street (841-5267).

DOUBLE BASS—Patrick Suskind's play about a working life in art and a frustrated life in love; directed by Kent Paul; featuring Boyd Gaines. Thurs.–Sun. at 8; Thurs. at 11 a.m., Sun. at 2; $8; thru 12/8. **New Theatre,** 465 Dean Street, Brooklyn (718/230-3366).

DOUBLE BILL—*Wedding,* directed by Dirk Burns; *Quagmire,* directed by David Lawton, both by Jeffery Sult. Featured in the cast are Alan Walker, Terry Vaughan, Douglas Rees, Dimitri Mugianis, Bernadette Bigley, Catherine Fogary, Tim Gilster, Joe Jones, and Monica Horan. Thurs.–Sat. at 8, Sun. at 3; $6; thru 12/15. **Theater 22,** 54 West 22nd Street (279-1980).

THE EMPTY NEST—Charles A. Pulaski's domestic comedy about a middle-aged couple, planning to leave for a long-awaited European vacation, whose plans are thwarted by the arrival home of two unhappy married daughters; directed by Bruce Biggins. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6; thru 12/8. **Nameless Theatre,** 125 West 22nd Street (242-9768).

FEFU AND HER FRIENDS—Maria Irene Fornes's play about a reunion for seven women who all feel compelled to change history; directed by David Esbjornson. Tues.–Sun. at 8 p.m., Sun. at 3; $8; thru 12/15. **Ohio Theatre,** 66 Wooster Street (724-2313).

LOOK AT ANY MAN—Harding Lemay's play about the civil rights movements of the sixties; directed by Ken Simmons. Featured in the cast are Carol Wall, Jolene Carrol, Douglas Simes, Sam Currie, Marina Phillips, Lynn Hilton, and Patricia Mertens. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; thru 12/21; $8. **Neighborhood Group Theatre,** 420 West 42nd Street (279-4200).

A MAN'S WORLD—A revival of Rachel Crothers's 1909 comedy, set in a bohemian boarding-house in lower Manhattan, telling of a woman novelist who writes under a male pseudonym; directed by Neal Weaver. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8 to $11; thru 12/22. **Meat and Potatoes Theatre,** 306 West 38th Street, 4th floor (564-3293).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy, directed by Alan Gomberg. 12/4-6, 9-13 at 8 p.m.; 12/8 and 15 at 3 & 7 p.m.; $6. **Sanford Meisner Theatre,** 164 Eleventh Avenue (757-2391).

PLAY IT AGAIN, SAM—Woody Allen's play, directed by Jack Melanos. Tues. thru Thurs. at 8 p.m., Sat. and Sun. at 3 p.m.; $10 thru 12/7, $12 thru $15 from 12/8. **Apple Corps,** 336 W. 20th St. (929-2955).

THE PLAY'S THE THING—A revival of Ferenc Molnar's 1926 comedy classic about a group of eccentric opera stars suddenly thrown into turmoil by the indiscretions of the prima donna; directed by Linda Pakri. Wed. thru Sun. at 8 p.m.; $8; thru 12/8. **Arts Club Theatre,** 39 Grove Street (673-5636).

POTBOILERS–Four one-acters about the philosophies of everyday life, written and directed by Richard Vecchiarello. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 p.m.; $6. **Riverwest,** 155 Bank Street (243-0259).

SENOR DISCRETION—Musical by Frank Loesser & Anthony Stimac, set in a Mexican village, tells about the local baker who is also the town drunk. Tues.–Sun. at 8; $10; thru 12/5. **Musical Theatre Works,** 133 Second Avenue (677-0040).

EL SHADDAI—A musical, adapted from the biblical book of Daniel, with music and lyrics by Charles B. Murray and John Caleb Cavazos. It takes place in 605 B.C. in the Royal Palace of Babylon. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 12/5 thru 22. **Churnuchin Theatre,** 314 West 54th Street (283-0775).

TRIPLE BILL—William Hauptman's *Domino Courts,* directed by Ira Zuckerman; Richard Greenberg's *Life Under Water,* directed by Mary Fleischer; and Sam Shepard's *Action,* directed by J. William Bordeau; three contemporary one-act plays. 12/11 thru 14 at 8 p.m., 12/15 at 5 p.m.; $5. **Marymount Manhattan College,** 221 East 71st Street (517-0475).

TWELFTH NIGHT—Shakespeare's tangle of love and mistaken identity, directed by Michael Landrum. 12/5–7, 12–13, 19–21 at 8; 12/8, 15, 22 at 3; $6. **Clyde Vinson Studio,** 612 Eighth Avenue (944-1175).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Mon., noon–6 p.m., Tues.-Fri., 10:30–4 p.m., *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

LUIS BENEDIT—Paintings, drawings, and objects by this Argentinian artist and architect, 12/5-31. C.D.S., 13 E. 75th (772-9555).

THOMAS HART BENTON—Paintings, drawings, watercolors and sculpture, by this American regionalist, thru 12/14. Graham, 1014 Madison (535-5767).

JULIUS BISSIER—Miniature watercolors based on still-life arrangements, thru 1/4. Lefebre, 47 E. 77th (744-3384).

JUAN CARDENAS—Oil paintings of landscapes, studio scenes, and self-portraits, by a Colombian artist, thru 1/4. Bernard, 33. 74th (988-2050).

EDDIE FIGGE—Paintings and works on paper by a Swedish artist, thru 12/13. American Scandinavian Foundation, 127 E. 73rd (879-9779).

GLENN GOLDBERG—Recent paintings, thru 12/21. Willard, 29 E. 72nd (744-2925).

NANCY GRAVES—Recent painted metal sculpture, 12/7-1/8. Knoedler, 19 E. 70th (794-0550).

JAN HENLE/KEVIN MOSS—New works by both, thru 12/20. Fourcade, 36 E. 75th (535-3980).

PAVEL HUSA/MINDY WEISEL—Large-scale watercolors/ Linocuts. Thru 12/28. Urdang, 23 E. 74th (288-7004).

ROBERT M. KULICKE—Thirty recent paintings, both landscapes and still lifes, plus jewelry, thru 1/4. Davis & Langdale, 746 Madison (861-2811).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

ANDRE MASSON—Paintings and works on paper, 12/4-1/31. Simon/Neuman, 42 E. 76th (744-8460).

HENRY MOORE—Drawings, watercolors, and selected bronzes, from 1949-1976, thru 12/21, at Goodman, 1020 Madison (772-2288); sculptures and prints, thru 12/31, at Silberberg, 16 E. 79th (861-6192).

CATHERINE MURPHY—Paintings and drawings of this artist's surroundings, family, and friends, including indoor and outdoor scenes, thru 12/20. Fourcade, 36 E. 75th (535-3980).

AMY PURCELL—A sculptural installation, plus recent sculpture and drawings, 12/4-1/5. Kren, 22 E. 65th (861-9933).

ROBERT SEAVER—Pastel drawings of objects with reflective surfaces, such as silver and glass, thru 12/21. Cecil, 16 E. 72nd (517-3605).

HUNT SLONEM—Paintings of jungle scenes, thru 1/15. McCoy, 19 E. 71st (570-2131).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. Thru 1/10. Graham, 1014 Madison (535-5767).

BILL TRAYLOR—Fifty drawings by this artist who was born a slave in 1854, on a plantation in Alabama, and who later moved to Montgomery, Ala., and began to draw at age 85,12/3-1/11. Hirschl & Adler Modern, 851 Madison (744-6700).

TOM WESSELMANN—Small scale paintings and collage from the '60s, thru 12/14. Hoffeld, 1020 Madison (734-5505).

57th Street Area

FREDERIC AMAT/PETER SAUL—Mixed-media paintings and works on paper, thru 12/12/Recent works on paper, thru 12/31. Frumkin, 50 W. 57th (757-6655).

ELENA BORSTEIN—Paintings and drawings of the Bronx, thru 1/4. Markel, 50 W. 57th (581-1909).

JOAN BRADY—Watercolors of domestic still-life arrangements, thru 12/28. Tatistcheff, 50 W. 57th (664-0907).

GEORGE DE FOREST BRUSH—Paintings and drawings by this American Renaissance master, thru 12/14. Berry-Hill, 743 Fifth (371-6777).

CHARLES CLOUGH—New paintings made with a giant finger implement designed by the artist, thru 12/21. Tilton, 24 W. 57th (247-7480).

SERGE COURTE-PARIS—Abstract paintings and sculptures, thru 12/14. Felicie, 141 E. 56th (752-7567).

MICHAEL GRAVES—Drawings, sketches, and models of recent architectural projects, 12/6-1/4. Protetch, 37 W. 57th (838-2340).

DAVID HOCKNEY—Recent prints, large-scale drawings, and one twenty-foot long painting, 12/5-1/4. Emmerich, 41 E. 57th (752-0124).

DORIS LEE—A retrospective of paintings from the '30s and '40s, to benefit the New York City Chapter of the Alzheimer's Disease and Related Disorders Association, thru 1/6. Dintenfass, 50 W. 57th (581-2268).

PAUL MANES—Expressionistic paintings in which images emerge and recede into dark, thickly painted surfaces, thru 12/14. Getler/Pall/Saper, 50 W. 57th (581-2724).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

ANNETTE OKO—Paintings depicting New York's Upper West Side, thru 12/14. Zarre, 41 E. 57th (752-0498).

ROBERT PHILIPP—A memorial exhibit of paintings by this artist who taught at The Art Students League and the National Academy of Design, 12/4-31. Grand Central, 24 W. 57th (867-3344).

MARJORIE PORTNOW/KENNETH POLINSKIE—Recent landscape paintings of Maine, Virginia, New Mexico-/Paintings made of handcast pigmented linen. Thru 12/21. Fischbach, 24 W. 57th (759-2343).

ALLEN RUPPERSBERG—"Commercial Art"—mechanicals for a series of pulp fiction-styled books and magazines, thru 12/14. Goodman, 24 W. 57th (977-7160).

ANNE RYAN—Collages from the late '40s and early '50s, thru 12/21. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

DAVID SAUNDERS—Recent paintings, thru 12/20. Borgenicht, 724 Fifth (247-2111).

JANET STAYTON—Paintings of architectural monuments and historical gardens, thru 12/14. Heesy, 50 W. 57th (245-1420).

MICHAEL STEINER—Cast bronze sculptures, thru 1/4. Emmerich, 41 E. 57th (752-0124).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

DONALD SULTAN—Small paintings, thru 1/4. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

TOM WESSELMAN—New paintings on laser-cut steel, sculpture and drawings, thru 12/14. Janis, 110 W. 57th (586-0110).

East Village

LORENZO BONECHI—Figurative paintings with religious and art historical references, by an Italian artist, 12/5-1/31. Sharpe, 175 Ave. B (777-4622).

SCOT BOROFSKY—Spray paintings on linen, inspired by pre-Columbian ruins, thru 12/12. Mokotoff, 735 E. 9th (674-4677).

BARRY BRIDGWOOD/JAN FARBER—Paintings with computer-generated abstracted landscapes/Photographic images tranformed with a ballpoint pen. Thru 12/15. New Math, 206 Ave. A (505-8645).

DAVID MARTIN—Paintings and sculptures, thru 12/12. Lasser, 438 E. 11th (477-0200).

DON MCLAUGHLIN—Paintings, thru 12/22. Wolff, 513 E. 6th (460-5844).

RICK PROL—Recent paintings and drawings in a series entitled, "The Sleep of Reason Produces Monsters," thru 12/22. Bromm, 170 Ave. A (533-4233).

PETER SANTINO—New objective paintings, 12/6-1/5. Vox Populi, 511 E. 6th (477-2279).

BETTY TOMPKINS—Paintings of body-builders with animal heads, thru 12/22. Sensory Evolution, 420 E. 13th (505-9144).

JULIE WACHTEL—Paintings of comical characters from greeting cards, thru 12/29. Nature Morte, 204 E. 10th (420-9544).

SoHo and TriBeCa

CONRAD ATKINSON/DOUGLAS DAVIS—Eight new paintings that deal with consumerism and the influence of culture and technology on society/Double-imaged photographs with sound and six viewing booths, each providing a three-dimensional view. Thru 12/28. Feldman, 31 Mercer (226-3232).

ROBERT BARNES—A retrospective of paintings, thru 12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

BERND AND HILLA BECHER—Photographs of American industrial buildings, thru 12/31. Sonnabend, 420 W. Broadway (966-6160).

ALFONSE BORYSEWICZ—Encaustic paintings with figurative elements, thru 12/21. Cutler, 164 Mercer (219-1577).

WENDELL CASTLE—"Masterpieces of Time"—a series of 13 unique tall-case clocks, thru 12/19. Milliken, 98 Prince (966-7800).

ANNE COE—Paintings of urban landscapes being ravaged by monsters, thru 12/11. Segal, 568 Broadway (431-0010).

CHUCK CONNELLY—Industrial landscapes that recall Regionalist paintings of the 'thirties, thru 12/12. Nosei, 100 Prince (431-9253).

LINDA CUNNINGHAM—Twelve-foot-high bronze images in a series entitled, "War Memorial," thru 12/14. Soho 20, 469 Broome (226-4167).

SYLVAIN DELANGE/JUSTIN EARL—Paintings and works on paper by both. Thru 12/29. Littlejohn-Smith, 133 Greene (420-6090).

JAMES DOWELL—Representational paintings, thru 1/4. Soho Center for Visual Arts, 110-14 Prince (226-1995).

RAFAEL FERRER—Lush, tropical beach landscapes with female figures, thru 12/11. Hoffman, 429 W. Broadway (966-6676).

JEREMY GILBERT-ROLFE—Seven abstract paintings based on grids, thru 12/21. Weber, 142 Greene (966-6115).

TOM HOLLAND—New wall and free-standing works on paper, 12/7-28. Cowles, 420 W. Broadway (925-3500).

PETER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," thru 12/21. Gibson, 568 Broadway (925-1192).

DEBORAH JONES—Paintings with enigmatic imagery, 12/4-1/19. Blom & Dorn, 164 Mercer (219-0761).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

ALEXANDER KOSOLOPOV—Paintings that combine Cubism with comic-book imagery, 12/4–1/4. Semaphore, 462 W. Broadway (228-7990).

HELEN LANGFIELD—Pastel drawings of atmospheric landscapes, thru 12/15. Noho, 168 Mercer (219-2210).

RAY LEITH—Oil paintings of vessels with figures moving through them, thru 12/22. First Street, 386 W. Broadway (226-9011).

SHERRIE LEVINE—"Gold Nut Paintings,"composed of metallic paint on plywood, and another series entitled "Broad Stripe Paintings," in casein and wax on mahoghany, thru 12/21. Baskerville & Watson, 578 Broadway (925-1955).

ROY LICHTENSTEIN/GIAN-FRANCO GORGONE—New paintings/Photographs. Thru 12/21. Castelli, 420 W. Broadway (431-5160).

MARK LUYTEN—Heavily-impastoed paintings of organic forms, in a series entitled, "Hothouse Paintings," thru 12/15. Brandt, 568 Broadway (431-1444).

MARJORIE MASON—New monotypes depicting seascapes, thru 12/28. Jay, 13 Jay (925-9424).

STEPHEN MC KENNA—Recent paintings encompassing a variety of subjects, including myths, landscapes, and still life, thru 12/21. Sander, 51 Greene (219-2200).

MARIO MERZ—An installation by this "Arte Povera" artist, plus important earlier works, including an igloo and neon pieces. At Sperone Westwater, 142 Greene (431-3685) thru 12/21; at Castelli, 142 Greeene (431-6279), thru 12/31.

RUTH AIZUSS MIGDAL—Abstract sculptures based on female forms, thru 1/18. Starkman, 465 W. Broadway (228-3047).

MATTHEW RADFORD—Paintings of New York scenes, thru 12/14. Levitan, 42 Grand (966-2782).

THOMAS SCHLIESSER—Figurative mixed-media paintings, thru 12/21. Germans van Eck, 420 W. Broadway (219-0717).

JONATHAN SCOVILLE—Realistic landscapes, thru 12/21. Condeso/Lawler, 76 Greene (219-1283).

HUNT SLONEM—Gold paintings with Incan imagery, thru 12/28. Exit, 578 Broadway (966-7745).

PETER WHITE—Paintings and drawings of nature in a post-nuclear world, thru 12/21. Art Palace, 611 Broadway (473-3178).

ANTHONY ZYCH—Atmospheric landscape paintings with ghost-like figures, thru 1/4. Viafora, 568 Broadway (925-4422).

Other

FABIO CRESCI—New paintings, thru 12/11. Ala, 32 W. 20th (741-3344).

GEORGE LOIS AND PAUL RAND—"The Great Communicators"—works by these designers, both Pratt graduates, thru 12/20. Pratt Institute, 200 Willoughby Ave., Brooklyn (718-636-3517).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Documents and books from early 20th-century art movements, thru 12/21.

FOXWORTH—33 E. 65th (772-3460). Contemporary set and costume designs by Bracelo, Berman, Brown, Conklin, Ming, Morley, Robbins, Weissman; thru 12/7.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

HAMILTON—19 E. 71st (744-8976). "The Classic Spirit," with works by Galliani, Garouste, Komar and Melamid, McKenna, Nerdrum, Tübke; thru 12/21.

HEDGEPETH—519 Madison (223-0077). Still-life paintings by Bonnano, Kelton, Richard, Seldin, others; thru 12/31.

I.B.M.—Madison at 56th (407-6100). Twenty-five Years of Space Photography; Selected Works From the IBM Collection; thru 1/4.

COE KERR—49 E. 82nd (628-1340). Paintings, watercolors, pastels and drawings by American Impressionists, including Bellows, Cassatt, Chase, Homer, Prendergast, others; thru 12/7.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; thru 12/14.

SCULPTURE CENTER—167 E. 69th (879-3500). "Between Drawing and Sculpture," with works by Connor, Kahn, Marano, Newman, Schade, Shaw, Wood, Zempel; 12/7–31.

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920, thru 12/14; English country house views and architectural designs, 1750–1920, thru 12/31.

STAEMPFLI—47 E. 77th (535-1919). Drawings by Britell, Brosen, David, Dinnerstein, Kaish, Paquette, Pita; thru 12/21.

STONE—48 E. 86th (988-6870). Collages and assemblages by Case, Greenbaum, Mingus, O'Reilly; 12/5–1/29. Gallery closed 12/20–1/2.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Toys and ornaments by 75 artists, including Greenblat, Haring, Longo, Marisol, Scanga; 12/4–24.

YORK—21 E. 65th (772-9155). Works by American artists who lived abroad in the 19th and early 20th century, including Alexander, Bierstadt, Glackens, Hassam, Saint-Gaudens, others; thru 12/7.

57th Street Area

APPLIED ARTS—24 W. 57th (765-3560). "The Children's Show"—new furniture and toy design; thru 12/28.

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

DEUTSCH—20 W. 57th (765-4722). Early 20th-century American art, including works by Bluemner, Dove, Gorky, Hartley, O'Keeffe, Marin, others; thru 12/31.

FRENCH—41 W. 57th (308-6440). Works on paper by gallery artists; 12/4–1/4.

LIGHT—724 Fifth (582-6552). "The Comet Show"—works that celebrate Halley's Comet, by Chamberlain, Haden-Guest, Holt, Mock, others; thru 1/11.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). Works by Beuys, Cucchi, Kiefer, Kounellis; thru 12/21.

MERRIN—724 Fifth (757-2884). Ancient Roman, Hellenistic, Aztec and Mayan sculptures that depict the female form; thru 12/31.

ST. ETIENNE—24 W. 57th (245-6734). Works by Cezanne, Daumier, Kollwitz, Manet, others; thru 1/18.

SCHOELKOPF—50 W. 57th (765-3540). Sculpture in stone by Bourgeois, Flannagan, Lachaise, Nadelman, others; 12/7–31.

WUNDERLICH—41 E. 57th (838-2555). "Farm Life in America," with prints by Benton, Currier & Ives, Jones, Mount, Wood, others; thru 2/15.

East Village

A & P—215 E. 4th (254-7060). Religious works by Pitt, Ray, Serrano, Smith; thru 12/25.

AREA X—200 E. 10th (477-1177). Decorative works by Ackerman, Brekke, Noe, Mueller, others; 12/4–29.

ART CITY—439 E. 9th (420-0867). "Chiarobscuro," with works by Berkenblit, Brown, Borofsky, De Palma, Nechvatal, Nozkowski, Thek; thru 12/15.

CHRISTMINSTER—336 E. 5th (475-8369). "Auto/Genetic/Photopsia," with works by Dunham, Blair, Komoski, Robinson, others; thru 12/29.

KRAINE CLUB—85 E. 4th (861-3563). "America! Fifty Artists for the Homeless"—a show of works by fifty artists to benefit Emmaus House, C.H.I.P.S. and the Salvation Army Bronx Citadel; thru 12/22.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings, sculpture and photographs about contamination; thru 12/8.

PICTOGRAM—443 E. 9th (865-5476). Photographs that have been manipulated through the addition of another element, such as sculpture, painting or collage, by Brotmeyer, Clough, Frailey, Levine; 12/5–1/5.

P.P.O.W.—216 E. 10th (477-4084). New work by Benney, Coe, Houston, Jackson, Marcus, Martin, Nelson, Rupp; thru 12/20.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists; thru 12/21.

ATLANTIC—164 Mercer (219-3183). Works by four young Italian artists; thru 1/5.

BAUM—109 Hudson (219-9854). Photography and sculpture by John Crawford, Neelon Crawford and Robert Crawford; 12/5–1/11.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965–1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 12/28.

BROMM—90 W. Broadway (732-6196). Works by Bidlo, Graupe-Pillard, Pinto, Scanga, Wojnarowicz, others; thru 2/1.

CLOCKTOWER—108 Leonard (233-1096). Thurs.-Sun. 12-6. Works by 35 artists who were accepted into the Institute for Art and Urban Resources' Studio Program at P.S. 1 and The Clocktower; thru 12/20.

COOPER—155 Wooster (674-0766). Sculpture by Andre, Benglis, Gober, Grosvenor, Judd, LeWitt, Shapiro, Smith, Winsor; thru 1/4.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

55 MERCER—(226-8513). Paintings by Burnet, Ghen, Hyde, Simas; thru 12/14.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945–1985," thru 12/7.

HUDSON—105 Hudson (966-1399). Works by Cazana, Dordick, Taylor; 12/5–1/31.

INGBER—415 W. Broadway (226-2221). Figurative works on paper by Brody, Jacquette, Katz, Fish, others; thru 1/4.

KNOWLTON—153 Mercer (431-8808). Landscapes and cityscapes by Butler, Dean, Lucero, Pindell, Wall, others; 12/7–28.

LORENCE-MONK—568 Broadway (431-3555). Paintings by Beerman, Henderson, Herman, Kardon, Knight; thru 12/21.

PLUMB—81 Greene (219-2007). Works with silver in them, by Apfelschnitt, Bills, Chamberlain, Lucas, Nares, Wool; thru 12/21.

THORP—103 Prince (431-6880). Stone sculpture by Agostini, Bourgeois, Flannagan, Zorach, others; thru 12/31.

TWINING—568 Broadway (431-1830). "State of the Art—Software Invades the Arts," with works by Anderson, Bohnert, Clay, Duru, Hamilton, Harrison, Tress; thru 12/4.

Other

AARON DAVIS HALL AT CITY COLLEGE—134th St. and Convent Ave. (690-6900). Paintings of New York, on loan from the Metropolitan Museum, by Bearden, Downes, Glackens, Hopper, Porter, Sloan, others; thru 12/13.

BERNARDUCCI—17 E. 17th (206-7578). Works by Behme, Davis, Futura 2000, Terry, Wojnarowicz, others; 12/7–1/5.

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7911). Works by artists who use paper as paint, including Anker, Ben-Haim, Needham, Ross, Wong, others; thru 12/19.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by sculptors, including Bladen, Bourgeois, Di Suvero, Roszak, David Smith, Tony Smith; thru 12/19.

PARSONS—2 W. 13th (741-8900). Paintings by the M.F.A. Painting Faculty, including Bell, Heliker, Resika, Rosario; thru 12/10.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.-Sun., 12-6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

U.S. COURTHOUSE AND FEDERAL BUILDING—225 Cadman Plaza, Brooklyn. Paintings and drawings by Chase, Feinberg, Heeks, Keeton, Westfall, others; thru 12/20.

PHOTOGRAPHY

RICHARD AVEDON—"In the American West, 1979–1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sites, thru 1/11. Pace, 32 E. 57th (421-3292).

ERNESTO BAZAN—Photographs of Italian Americans, 12/4-22. Visual Arts, 137 Wooster (598-0221).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

DOUGLAS DAVIS—"Beyond Photography,"thru 12/28. Feldman, 31 Mercer (226-3232).

CARL GLASSMAN—A selection of photographs from his book, "SoHo: A Picture Portrait," 12/7-1/4. O.K. Harris, 383 W. Broadway (431-3600).

DANNIELLE HAYES—Unique adaptations of family photographs, thru 12/11. Puchong, 36A Third Ave. (982-1811).

ICP—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Rare Chinese photographs of Mao Zedong, Deng Xiaopong and Zhou Enlai; photographs of China by Hiroji Kubota; thru 1/5.

ICP/MIDTOWN—77 W. 45th (536-6443), Mon.–Fri. 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

KATINKA MANN—Color photographs and photo/constructions of geometric forms; 12/5–1/12. Marymount Manhattan, 221 E. 71st (517-0400).

SALLY MANN—Portraits of twelve-year-old girls, thru 12/21. Pfeifer, 568 Broadway (226-2251).

JOEL MEYEROWITZ—Photographs of Cape Cod, taken with an 8 X 10 view camera. Wolf, 30 W. 57th (586-8432).

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," thru 1/18. Staley-Wise, 177 Prince (777-1590).

NICKOLAS MURAY—Photographs of dancers, thru 12/29. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

NEW YORK CHINATOWN HISTORY PROJECT—70 Mulberry (619-4785). Photographs of New York's Chinatown by Glick and Calhoun; thru 12/6.

RICHARD PRINCE/DAVID ROBBINS—Photographs by both, 12/6–1/5. 303, 303 Park South (477-4917).

CHANTAL REGNAULT—Photographs of New Orleans's French Quarter at night, thru 1/31. Photographics Unlimited, 43 W. 22nd (255-9678).

PERFORMANCE

AMERICAN CRAFT THEATER—241 W. 55th (245-3903). 12/4–7 at 7:30, 12/8 at 3 and 7:30: The Manhattan Ensemble's "The Conference of the Birds." $8.

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 12/5–8 at 8:30: John Bernd in "Lost and Found." $6.

FRANKLIN FURNACE—112 Franklin (925-4671). 12/8 at 7:30: Performances about Apartheid. $4.

WESTBETH THEATER CENTER—151 Bank (675-1014). 12/6, 7, 9, 10 at 8, 12/8 at 3: Mabou Mines's "Starcock, A Visual Odyssey," with Honora Fergusson, Apple Vail. $10–$14.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Origami Holiday Tree; thru 1/5 . . . Masterpieces of the American West; thru 2/16.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . . Linda Bastian: Paintings; thru 12/10.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; thru 1/6 . . . Traditions in Clay: Sculpture from the Collections of the Brooklyn Museum; thru Feb.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; thru 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; thru 2/16 . . . Collection Gallery: Jiri Kolar; thru 1/5.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/1 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; thru 2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2 . . . Annual Christmas Tree and Baroque Creche Display; 12/7–1/5. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. The Golden Age of British Photography, 1839–1900; thru 2/2 . . . Mark Twain and Bret Harte; thru 1/26 . . . Morte D'Arthur and The Coverdale Bible; thru 12/8 . . . Christmas Themes in Illuminated Manuscripts; 12/10–1/26.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Four Children in Red by Ammi Phillips; 12/10–2/16.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady From Anadarko; thru 12/29.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish) . . . Contrasts of Form: Geometric Abstract Art 1910–1980; thru 1/7 . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory/The Loss of History; thru 1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . The Great Fire of 1835: Sesquicentennial Anniversary; 12/6–3/2.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . Tesoros De Espana: Ten Centuries of Spanish Books; thru 12/30. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested . . . Furnishing the Streets: 1902–1922; thru 1/12 . . . Old Master Drawings from the Feitelson Collection; thru 1/5.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; thru 2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 12/4 at 10 & 2, 12/5 at 10: Ancient Foreign and U.S. Coins. On view from 11/29. 12/6 at 10 & 2: Important American Paintings and Sculpture. On view from 11/30. **East,** 219 E. 67th St. (606-0400). 12/4 at 10: Animation and Comic Art. On view from 11/30. 12/5 at 10: American Art Reference Library, Property of Craig-Tarleton, Inc. On view from 11/30. 12/10 at 10: Furniture, Decorations, Oriental Works of Art and Rugs. On view from 12/6.

DOYLE—175 E. 87th St. (427-2730). 12/4 at 10: Americana: Furniture, Paintings and Decorations. On view from 11/30. 12/4 at 7: Waterfowl and Shorebird Decoys. On view from 11/30.

PHILLIPS—406 E. 79th St., (570-4830). 12/5 at 10: Autographs, Books and Maps, European and American Prints. On view from 11/30. 12/5 at 1: Fine Antique and Modern Jewelry. On view from 11/30.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/4 at 10:15 & 2: Fine Chinese Ceramics and Works of Art. On view from 11/27. 12/4 at 10:15: Sotheby's Arcade Auction: Deco Furniture and Rugs. On view from 11/30. 12/5 at 10:15: Fine Chinese Paintings from the Yuzhai (Jade Studio) Collection. On view from 11/27. 12/5 at 2: Fine Chinese Paintings. On view from 11/27. 12/5 at 10:15 & 2: Important American Paintings, Drawings and Sculpture. On view from 11/30. 12/6 at 10:15 & 2: Sotheby's Arcade Auction: Art Nouveau and Art Deco. On view from 12/2. 12/7 at 10:15 & 2: Important 20th Century Decorative Arts including Art Nouveau and Art Deco. On view from 12/2. 12/10 at 10:15 & 2: Important Jewelry. On view from 12/6.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, December 4

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; pianist Maurizio Pollini. Kojiba's *Hiroshima Requiem*; Chopin's Piano Concerto No. 2; Dvorak's Symphony No. 7. Carnegie Hall at 8. $10–$17.

JUDY COLLINS—Avery Fisher Hall at 8. $15.50–$20.

SHARON ROBINSON, cellist, with pianist Margo Garrett. Rorem, Bland (each a N.Y. premiere); Beethoven, Schumann, Chopin. Alice Tully Hall at 8. $8–$12.

MILTON THOMAS, violist/**YUKIKO KAMEI,** violinist. Works of Chihara, Schubert, Shostakovich, Mozart. Merkin Concert Hall at 8. $5.

JEAN-YVES THIBAUDET, pianist. Works of Debussy and Liszt. 92nd Street Y at 8. $7.50–$10.

ROBERT BATTEY, cellist. Carnegie Recital Hall at 8.

TRINA DYE-BALLINGER, GAYLORD MOWREY, pianists. Ulrich's "reduction" of Beethoven's Symphony No. 3, visual artist Prina's "appropriation" of two-piano arrangements of Beethoven's nine symphonies. Symphony Space at 8. $3.

EVA GRUSSER, violinist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DON SHEASLEY, baritone. St. Bartholomew's Church, Park Ave. and 51st St., at 12:10. Free.

BROOKS KERR, pianist-vocalist. Jazz. St. Peter's Church, Lexington Ave. and 54th St.(935-2200), at 12:30. $2.

MARY JANE LEACH, alto-flutist and vocalist, with flutist Barbara Held. Leach's music, live and on tape. Roulette, 228 W. Broadway (219-8242), at 9. $5.

Thursday, December 5

NEW YORK PHILHARMONIC, Leonard Bernstein conductor. Harris's Symphony No. 3; birthday salutes: Schuman's Symphony No. 3 and Copland's Symphony No. 3. Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thu. at 9:45 a.m.; $3.

BOSTON SYMPHONY ORCHESTRA—*See* 12/4.

RAPHAEL TRIO, with violist Lawrence Dutton. Haydn's Trio in C; Brahms's Trio in B, Op. 8, and Piano Quartet in g, Op. 25. Carnegie Recital Hall at 8. $9.

PETER ORTH, pianist. Works by Franck, Brahms, Liszt. Alice Tully Hall at 8. $8, $12.

THE MANNES ORCHESTRA, Yakov Kreizberg conductor; violinist Joseph Esmilla. Mozart's Symphony No. 34; Bruch's Violin Concerto in g, Op. 26; Mussorgsky's *Pictures at an Exhibition.* Symphony Space at 8. Free.

JUBAL TRIO—Works by Telemann, Ibert, Turina, Britten, Sollberger, Gideon, for voice, flute, and harp. Merkin Concert Hall at 8. $8.

THE VILLAGE SINGERS, Mark Mangini conductor; organist Walter Hilse. Dvorak's Mass in D; also Bruckner motets and a medley of carols by Holst. Grace Church, Broadway and E. 10th St., at 8. $6.

TIM BERNE, alto saxophonist/**BILL FRISELL,** guitarist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

ALICE ARTZT, guitarist. Giuliani, Weiss, Duarte, Villa-Lobos, Mertz. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ATLIXICO MARIACHI BAND—Olympic Tower atrium, Fifth Ave. and 51st St., at 5:30. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Ida Kavafian; violists Toby Hoffman, Steven Tennenbom; cellists Carter Brey, Fred Sherry. R. Strauss, Mozart, Tchaikovsky. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about bus to the barge.

STUDENT RECITAL—"Pillow-and-chair" concert. Levenson Theater, Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves., at 5:30. Free.

Friday, December 6

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; violinist Victoria Mullova. Avery Fisher Hall at 8. Sibelius's Violin Concerto; excerpts from Prokofiev's *Romeo and Juliet.* Avery Fisher Hall at 8. $12–$25.

NEW YORK PHILHARMONIC—See 12/5. Today at 2.

ROY BUCHANAN/LONNIE MACK/ALBERT COLLINS, electric-guitarists, with their groups. Carnegie Hall at 8. $13.50–$16.50.

JOHN BLAKE, violinist/**STANLEY COWELL,** pianist, each with a group of performers. New jazz. Carnegie Recital Hall at 8. $10.

BEAUX ARTS TRIO—Haydn's Trio in G, "Gypsy"; Schumann's Trio No. 3 in g, Op. 110; Schubert's Trio No. 1 in B-flat, Op. 99. Metropolitan Museum at 8. $12.

RICKY FORD QUINTET—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CONTEMPORARY MUSIC ENSEMBLE, Paul Zukofsky conductor. Messiaen's *Des Canyons aux Etoiles.* Alice Tully Hall at 8. Free.

KEN WERNER, "MY MUSIC"—The jazz pianist-composer, with saxophonist Chico Freeman, guitarist Bill Frisell, others. Symphony Space at 8. $8.

MOUNT HOLYOKE COLLEGE CHOIRS—Christmas program. Britten, Mathias, Bruch, others. St. Bartholomew's Church, Park Ave. and 50th St., at 8. $15, in advance $12 (683-4220).

LEROY JENKINS, solo violinist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

THURMAN BARKER TRIO—Improvisational and original music. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. Free.

JAY MCSHANN/MAJOR HOLLEY—"Jazz at Six." New School, 66 W. 12th St., at 6. $6.

DAVID SILLS, violist. Lincoln Center Library at 4. Free.

YOSHI WADA, "The Subtleties," and mandala construction music by Barry Bryant. Dharma Festival. Sayama Foundation, 75 Leonard St. (925-9763), at 8. $8.

THE KINANDERS PRESENT—Vocal and instrumental ensemble. Britten's *A Ceremony of Carols.* Wellington Hotel, Seventh Ave. and 55th, at 7:30. Contribution.

CECIL TAYLOR/WORLD SAXOPHONE QUARTET—The Next Wave Festival, at the Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $16.

Saturday, December 7

NEW YORK PHILHARMONIC—See 12/5.

Y CHAMBER SYMPHONY GOES BAROQUE, Gerard Schwarz conductor; Y Chamber Symphony Chorale; soloists Benita Valente, Kristina Carlson, Rockwell Blake, Jan Opalach. Handel's *Judas Maccabaeus.* 92nd Street Y at 8. $15–$20. Also Sun. at 3.

BEAUX ARTS TRIO—See 12/6.

RUTH GEIGER, pianist. Haydn, Beethoven, Schumann. Merkin Concert Hall at 8. $8.

COLORADO STRING QUARTET—Washington Irving High School, Irving Pl. and 16th St., at 8. $2 at door.

SPECTRUM—Performers include Thurmond Barker, Frank Gordon, Muhal Richard Abrams, Leroy Jenkins, others. Symphony Space at 8. $12; in advance, $10.

WESTERN WIND VOCAL ENSEMBLE, in "A Musical Celebration of Light." Music for Hanukkah, Spanish Christmas music, English motets and carols, traditional American music, and music of the Winter Solstice. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $10, $15.

TOM PIERSON'S TURNING POINT—Jazz Center of New York, 380 Lafayette St. (505-5660), at 9:30 and 11.

BAYVIEW CONSORT—Costumed performers play Renaissance music on authentic instruments. Carnegie Recital Hall at 8:30. $7.

BION TSANG, cellist. Carnegie Recital Hall at 5:30.

BARNARD-COLUMBIA PHILHARMONIA ORCHESTRA AND CHORUS, Peter Schubert conductor; organist Mary Monroe. Annual Candlelight Concert. Bach's *Christmas Oratorio*, Parts I, II, and III; organ works by Bach. St. Paul's Chapel, Broadway and 116th St., at 8. Free.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

TRIBUTE TO JEAN SIBELIUS—Pianist Anne Kauppi, violinist Kurt Nikkanen, soprano Roberta Prada. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

PUERTO RICO: ENCANTO Y CANCION—Classical and popular music. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $15.

RACHEL FARO/LAURA SIMMS—Dharma Festival, Samaya Foundation, 75 Leonard St. (925-9763), at 8. $8.

ALEXANDER MESABOVSKY, pianist. Lincoln Center Library at 2:30. Free.

SYLVAN WINDS— Performances of *The Nutcracker* Suite. Herald Center, 1 Herald Square, below 34th St. and Broadway, between 1 and 4. Free.

HUNGARIAN STATE SYMPHONY—See Sun. listing for program. Queens College, Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

RUBEN BLADES Y SEIS DEL SOLAR—Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 8:30. $8–$12.50.

BOYS CHOIR OF HARLEM, Walter J. Turnbull director. Snug Harbor Veteans Memorial Hall, 914 Richmond Terrace, Staten Island (718-448-2500), at 8. $6.

CECIL TAYLOR—See 12/6.

RICHMOND CHORAL SOCIETY—Dvorak's Mass in D; Kodaly's *Missa Brevis.* Christ Church, 76 Franklin Ave., S.I., at 8. Ticket price not known.

ANDY LUSTIG'S GRAND BALLROOM BIG BAND, with vocalist Karin Schmitt. "Nostalgia Night," a benefit for the Queens Philharmonic Orchestra. Forest Hills High School, 67-01 110th St., Queens, at 8. $5.

BROOKLYN COLLEGE CHORUS AND ORCHESTRA, Harry Saltzman conductor. Britten's *Ballad for Heroes*; Beethoven's *Wellington's Victory*; Vaughan Williams's *Dona Nobis Pacem*. Brooklyn College Conservatory of Music scholarship-fund benefit. Whitman Hall, Flatbush and Nostrand Aves., at 8. $5.

Sunday, December 8

MESSIAH, by Handel. Masterwork Chorus and Orchestra, David Randolph conductor. Avery Fisher Hall at 2. $11–$22.

HUNGARIAN STATE SYMPHONY, Adam Fischer conductor; pianist Jeno Jando (N.Y. debut). Kodaly's *Dance of Galanta* and *Hary Janos* Suite; Liszt's Hungarian Fantasia for Piano and Orchestra; Bartok's *Miraculous Mandarin* Suite. Carnegie Hall at 8. $8–$15.

JUILLIARD STRING QUARTET—Beethoven's Quartets in E-flat, in G, and in C. Carnegie Hall at 3. $8–$15.

Y CHAMBER SYMPHONY—See 12/7. Today at 3.

ANTONIO CARLOS JOBIM, with a company of eleven musicians and singers, and guitarist Carlos Barbosa Lima. Avery Fisher Hall at 8. $20–$25.

HERITAGE CHAMBER ORCHESTRA (debut concert), Yaacov Bergman conductor; mezzo-soprano Sara Basch, pianist Lev Natochenny, soprano Karen Van Poznak. Ben-Haim's *Be'yn Ha Hadasim*; Bloch's Concerto Grosso; Bernstein's Symphony No. 1, "Jeremiah"; Ben-Haim's *From Israel, Suite for Orchestra.* Alice Tully Hall at 3. $8.50–$12.50.

JOEL ROSENWASSER, pianist. Carnegie Recital Hall at 8:30. Ticket price not known.

HUNTER COLLEGE CHOIR, with the Hunter Symphony, Ralph Hunter conductor. Schubert's Mass in E-flat, *Tantum Ergo, Hymn to the Blessed Virgin*, and the String Adagio. Park Ave., 68th–69th Sts., at 3. $5.

HIDEMI KITAJIMA, pianist. Works by Mozart, Beethoven, Schumann. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

DHARMA MUSIC FESTIVAL—At 2: New York Piney Woods Sacred Harp Singers. At 8: Park Avenue Christian Church Choir/Kenneth Bell, McNeil Robinson conductor. At Samaya Foundation, 75 Leonard St. (925-9763). Each, $8.

ANDY STATMAN KLEZMER ORCHESTRA, with the mandolinist-clarinetist. Meet the Artist, in a Hanukkah concert and candle-lighting. Emanu-el Midtown Y, 344 E. 14th St. (674-7200), at 4. $7.50.

JUDAS MACCABAEUS, by Handel. Open sing, directed by Abraham Kaplan, with soloists. Hebrew Arts School Hanukkah celebration, with a pre-concert candle-lighting. Merkin Concert Hall at 2. $5; score $1.50.

AEOLIAN CHAMBER PLAYERS—Mozart's Duo in B-flat; Chopin's Sonata for Cello and Piano by Chopin; Schumann's Piano Quintet. Lehman Center, Bedford Park Blvd. West, Bronx (960-8715), at 3. Free.

STATEN ISLAND SYMPHONY, Robert Kogan conductor; flutist Andrew Bolotowsky. Works by Bach; Beethoven's Symphony No. 5. Williamson Theater, College of Staten Island (718-390-3426), at 2. $8.

BRONX COMMUNITY AND COLLEGE CHOIR, John C. Hamell conductor; soloists Donna Jeanne Schutz, Douglas Miller. Menotti's opera *Amahl and the Night Visitors,* in concert; also selections from Vivaldi's *Gloria*, and seasonal music. BCC, Gould Memorial Auditorium, University Ave. and W. 181st St., at 3. Free.

BARGEMUSIC—See 12/5. Today at 4.

KLEZMER CONSERVATORY BAND, with vocalist Judy Bressler, bassist Jim Guttman. A Hanukkah celebration. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $9–$12.

BROOKLYN COLLEGE CHORUS—See 12/7. Today at 2.

CONCERTS IN CHURCH SPACES—Oratorio selections and sacred song, John Cartwright director and organist. **Epiphany,** York Ave. and 74th St., at 2:30. $5 . . . Bronx Arts Ensemble, with Fordham University Chorus, James Kurtz conductor. Christmas concert. **Fordham U.Church,** Rose Hill Campus, Bronx, at 3:30 . . . Grace Choral Society of Brooklyn, Alexander Rom director, and orchestra with soloists. Haydn's *Harmonie Messe* in B-flat; Handel's *Messiah*, selections. **Grace,** 254 Hicks St., Brooklyn Heights, at 4. $7, $6 in advance . . . New York Philharmonic Ensembles; Glinka, Martinu, Faure. **Holy Trinity,** 316 E. 88th St., at 5. $10 . . . Bach Vespers; Frederick C. Grimes conducts the Bach Choir, soloists, and orchestra, with organist Nancianne Parrella. Cantata 70a, and Toccata and Fugue in F. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering . . . Basso Antonio Tessitore, pianist Gayle Spradley. Works of Faure and Wolf. **Jan Hus Presbyterian,** 531 E. 74th St., at 4. $5 . . . **Riverside,** the Drive at 122nd St. At 4: Handel's *Messiah*, the audience as chorus; soloists Joy Simpson, Susan von Suhrke, John Morrison, Sherrill Milnes, Mr. Milnes and William Sloane Coffin directors; John Walker, David Higgs organists. At 3, James R. Lawson, carillonneur, plays Handel transcriptions. Free . . . I Cantori di New York, Bart Folse director, in "The Christmas Tradition": music by Pergolesi, Billings, Britten, Folse, Kodaly, others. Also carols and chants. **Rutgers,** 236 W. 73rd St., at 8. $7, seniors $3.50 . . . Brooklyn Philharmonia Chorus, Manhattan School of Music Orchestra, Douglas March conductor. Handel's *Messiah.* Arts at **St. Ann's,** Clinton and Montague Sts., Brooklyn Heights, at 4. $8 . . . Church choirs, the New England Youth Orchestra, American Boychoir School Choir, conductor James Litton, organist William K. Trafka. Vaughan Williams's *Hodie*; also carols. **St. Bartholomew's,** Park Ave. and 51st St., at 4. $5 . . . Countertenor John Collis, tenor Eric Mentzel, vielle player Patricia Ann Neely, others. "Virtue and Virginity (The Politics of Perfection: Songs from the Florence Manuscript)." **St. Ignatius,** West End Ave. and 87th St., at 4. $5 . . . Pianist Michael Collier. Works of Schumann, Stravinsky, Schubert. **St. Michael's,** Amsterdam Ave. amd 99th St., at 3. $5 . . . Advent celebration, with double harp, brass, organist Larry Smith; carols. **St. Jacobi,** 5406 Fourth Ave., Brooklyn at 4. Free-will offering . . . **St. John the Divine,** Amsterdam Ave. and 112th St. At 3:30: violinist Gil Shaham. Franck, Mozart, Kreisler, Sarasate. Free. At 8: "Christmas Rappings," Al Carmines's urban retelling of the Christmas story, staged by William Hopkins, choreography by David Vaughan. $5 . . . **St. Peter's,** Lexington Ave. and 54th St. At 5: Jazz Vespers, the Don Payne Quartet; offering. At 7: Spanish Dance Arts, "Misa Flamenca"; $10 . . . Oratorio Society of Queens, David Close conductor; organist Richard Pretzer. Music by Bach, holiday music. **Trinity Lutheran,** 63-70 Dry Harbor Rd., Middle Village, Queens, at 3. $7.

Monday, December 9

MESSIAH, by Handel. Musica Sacra Chorus and Orchestra, Richard Westenburg conductor; Sylvia McNair, Michael Chance, David Gordon, David Evitts. Avery Fisher Hall at 7:30. $10–$20. Also Wed.

THE MUSIC OF ANDREW LLOYD WEBBER—Maureen McGovern, Brenda Harris, Iain Paton, Paul Miles-Kingston, Boys Choir of Harlem, Orchestra of St. Luke's; David Caddick conductor. Benefit for Emmaus, serving the homeless. Selections from *Jesus Christ Superstar*, *Cats*, others; also the *Requiem.* Carnegie Hall at 8. $12–$50. Also Thu.

GYORGY SANDOR, pianist. Beethoven, Schumann, Liszt, others. Alice Tully Hall at 8. Benefit for Semmelweis Scientific Society (758-2597). $20, $30.

ROGER DALTREY, with Big Country, and surprise guests. Madison Square Garden at 8. $18.50, $20. Benefit for United Cerebral Palsy; take along a toy donation.

GREGORY HUSTIS, horn/**RICHARD GIANGIULIO,** trumpet, with pianist-harpsichordist Simon Sargon. Friedman, Telemann, Rossini, Saint-Saens, Schumann, Rodriguez, others. Carnegie Recital Hall at 8:15. $8.50.

RICHARD ZIMDARS, pianist. Haydn, Matthews (N.Y. premiere), Debussy, Ives. Merkin Concert Hall at 8. $7.50.

GAGEEGO—Music by Lutoslawski, Berio, MacBride, Newell, Kondo, Wolff. CUNY auditorium, 33 W. 42nd St., at 8. $6.

CHELSEA CHAMBER ENSEMBLE—Music by Baermann, Spohr. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

ANDY STATMAN KLEZMER ORCHESTRA—ChemCourt, 277 Park Ave., 47th-48th Sts., at noon. Free.

CHINESE-AMERICAN ARTS COUNCIL PROGRAM—Costumed performers in traditional folk songs and an authentic lion dance. See above listing for site. At 5.

Tuesday, December 10

NEW YORK PHILHARMONIC—See 12/5. Tonight at 7:30.

RUDOLF SERKIN, pianist. Works by Mozart, Beethoven,

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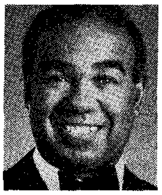

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and Schubert. Carnegie Hall at 8. $14–$25.

SADE—Radio City Music Hall at 8. $17.50, $20.

TRIBUTE TO SYLVIA MARLOWE—Harpsichordists Hendrik Broekman, Kenneth Cooper, and other performers. Music, some premieres, by Rieti, Marra, Moore, Brant, Cooper, Bach, Couperin, Weber. Carnegie Recital Hall at 8. $7.50, $10.

AMERICAN BRASS QUINTET—25th-annivesary concert. Works by East, Weelkes, Druckman, Bach, Purcell, Ewald, Gabrieli. Merkin Concert Hall at 8. $10.

BORIS BERMAN, pianist. Bach, Brahms, Shostakovich. Merkin Concert Hall at 2. $5.

GARY SCHOCKER, flutist, with harpsichordist Anthony Newman. Mozart, Poulenc, Berio, Prokofiev. 92nd Street Y at 8. $5–$8.

JUILLIARD STUDENTS—Chamber music by Brahms, Persichetti, Chausson. Alice Tully Hall at 8. Free.

UMANO ORCHESTRA—Jazz-rock music. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $6.

MANNES BAROQUE ENSEMBLE, Nancy Wilson director. 17th-century Italian music for strings, using Baroque bows. Mannes College, 150 W. 85th St., at 8. Free.

SPANISH OPERA, ZARZUELA, AND SONG—Soprano Ilya Martinez, baritone Rafael Le Bron, pianist Pedro Rojas. Music by Turina, Vives, Luna, others. Jan Hus Church, 349 E. 74th St. (879-4804), at 8. $10.

PAGE SMITH-WEAVER, cellist/**TERRY EDER,** pianist, with assisting artists. Schumann, Martinu, Beethoven, Shostakovich. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $5.

OLIVER LAKE, and a string quartet. Alternative Museum, 17 White St. (966-4444), at 8. $8.

MESSIAH, by Handel. Part I and the "Hallelujah" Chorus. The Choir of Trinity, with a Baroque orchestra, James A. Simms conductor. Trinity Church, Broadway at Wall St., at 1. Free.

ELWOOD BUNN'S COUNTRY JUBILEE—ChemCourt atrium, 277 Park Ave., 47th-48th Sts., at noon. Free.

HARMONIE WIND ENSEMBLE—Classical music. See above listing for site. At 5. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 12/2, at 8: *Parade*, Rosenthal conducting; Satie's *Parade*, with Chryst and the Metropolitan Opera Ballet; Poulenc's *Les Mamelles de Tiresias*, with Daniels, Holloway, Monk; Ravel's *L'Enfant et les Sortileges*, with Harris, Martin, Dobish, Bradley. 12/3 at 8, Navarro conducting: Mascagni's *Cavalleria Rusticana*, with Behrens, Ben-David, V. Moldoveanu. Leoncavallo's *Pagliacci*, with Pilou, Vickers, Milnes, Schexnayder. 12/4 at 8: Mozart's *Le Nozze di Figaro*, Levine conducting; with Vaness, Battle, von Stade, Raimondi, Allen. 12/5 at 8: *Parade*; same as 12/2, except Schexnayder for Monk. 12/6 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Bradley, Williams, Mosley, Thacker, Thompson, Arnold. 12/7 at 2 (broadcast on WQXR): *Cavalleria Rusticana* and *Pagliacci*; same as 12/3. 12/7 at 8: *Le Nozze di Figaro*; same as 12/4. Mon., 12/9, at 8: Rossini's *L'Italiana in Algeri*, Levine conducting; with Horne, Robinson, Ahlstedt, Monk, Malas.

Other

THE BIRTH OF THE POET, by Peter Gordon. American premiere. Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100). 12/3 at 7; 12/4–7 at 8; 12/8 at 2 and 7. Tues.-Thurs., $10–$22; Fri.-Sun., $12–$25.

GIANNI DI PARIGI, a comic opera by Donizetti (American premiere). Vineyard Opera Shop, James Kurtz conductor. Susan Bloch Theater, 307 W. 26th St. (683-0696). 12/6–22: Fri., Sat., Sun. at 8, except 12/22 at 3. $12; seniors, students $10.

LORD BYRON, by Thomson. Concert version, by New York Opera Repertory Theatre, Leigh Gibbs Gore conductor. Alice Tully Hall, 12/7 at 8. $20, $25.

RUDDIGORE, by Gilbert and Sullivan. Village Light Opera Group. F.I.T. Theater, 227 W. 27th St. (279-4200). 12/7, 12, 13, 14 at 8; 12/8, 15 at 2. $9–$16.

GIANNI SCHICCHI, by Puccini. Staged version, by Brooklyn Opera Theater Company. Also concert version of Mozart's *The Marriage of Figaro*, Acts III and IV. In English. Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300). 12/7, 14 at 8. $5, seniors $4.

CARMEN, by Bizet. A staged production, by Regina Opera Theatre, conducted by Alejandro Guzman. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 12/7 at 8; 12/8 at 4. $7, seniors $5.

LIGHT OPERA OF MANHATTAN—Herbert's *Babes in Toyland*. Through 12/29. Norman Thomas H.S., 111 E. 33rd St. (532-6180). Fri. at 8, Sat. at 3:30 and 8; Sun. at 3:30. $17.50, $20. Seniors, children under 12, $12.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/8 at 3. $15.

DANCE

Alvin Ailey American Dance Theater

AT THE CITY CENTER—December 4–29. Tickets $10–$30, except Sat. matinees $10–$25. 12/4 at 7:30, Opening Night Gala, with guest stars Lena Horne and Max Roach: *Speeds*, by Jennifer Miller; *For Bird—With Love*, by Ailey (N.Y. premiere). 12/5 at 8: *How to Walk an Elephant*, by Bill T. Jones and Arnie Zane (N.Y. premiere); *Revelations*. 12/6 at 8: *Speeds; Divining, For Bird—With Love*. 12/7 at 2: *Night Creature; Cry; Fontessa and Friends; Revelations*. 12/7 at 8: *Divining; Treading; How to Walk an Elephant; The Stack-Up*. 12/8 at 3: *Concerto in F; Fontessa and Friends; The Stack-Up*.

New York City Ballet

AT THE NEW YORK STATE THEATER—Through February 23. Tickets $4–$38. No performances 12/2, 3, 4. *The Nutcracker*, 12/5–1/5. 12/5 at 7; 12/6 at 8; 12/7 at 2 and 8; 12/8 at 1 and 5; 12/10, 11, 12 at 6.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Mary Anthony Dance Theatre/Phoenix:** 12/4, 6 at 8; 12/8 at 2 . . . **Tim Wengerd,** in a solo concert. 12/5, 7, 8 at 8.

Other

MERCE CUNNINGHAM DANCE COMPANY—Program of "Events." Joyce Theater, 12/2–6 at 8. $20.

A. LUDWIG CO.—Choreography by Ann Ludwig and Beth Lessard. Nikolai/Louis DanceSpace, 33 E. 18th St. (924-0077). 12/6, 7 at 8; 12/8 at 3 and 8. $7.

AGLAIA DANCE PRODUCTIONS—Choreographers Showcase I, 12/5, 6 at 8. Showcase II, 12/7, 8 at 8. Middle Collegiate Church, 50 E. 7th St. (718-857-1409). $6

CONTINUUM/CHRISTINE KUHNKE & CO.—Dance-theater works in progress. Revelations Theater, 277 Park Ave. So. at Perry St. (475-1216). 12/6, 7, 8 at 8. $6.

DISSOLVING STILLNESS—Work by Bonnie Merrill, in the Little Red School House series. Elizabeth Irwin High School, 40 Charlton St., west of Sixth Ave. near Houston. 12/4, 5, 6 at 8. $5.

HALF AF—Work by Sonya Delwaide, Sarah Gamble. Vital Arts Center, 78 Fifth Ave. near 13th St. (691-4335). 12/6, 7 at 8; 12/8 at 3. $7.

IMPULSE THEATRE AND DANCE—Works by Nadia Creamer and Ann Tharp. CUNY Graduate Center, 33 W. 42nd St. (677-8072). 12/4, 5, 6 at 7:30. $7.

JEAN ERDMAN RETROSPECTIVE 1942–1985—Two programs: A, including "Creature on a Journey,"12/6 at 8, 12/8 at 2; B, including "The Coach With Six Insides," 12/7 at 8, 12/8 at 5. Hunter College Playhouse, Park Ave. at 68th St. (769-4142). $12–$17.50.

JOHN BERND—World-premiere work. Danspace at St. Mark's Church, Second Ave. and 10th St. (674-8112). 12/5–8 at 8:30. $6.

MUSAWIR GYMNASTIC DANCE—"Festival of Fools," other pieces. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 12/7 at 8; 12/8 at 3 and 8. $7.

NATIONAL SHAKESPEARE COMPANY CUBED—**Elinor Coleman Dance Ensemble,** in "Dream Sequence." 12/4 at 8 . . . **Peter Lobdell,** in "My Burdens," solos. 12/5, 6 at 8 . . . **Ritha Devi,** in a panorama of Indian classical dance. 12/7 at 8. Cubiculo, 414 W. 51st St. (265-2138). $10.

NEW STUFF—Work by Altenhaus, McDowell, Monson, Salzinger. P.S. 122, First Ave. and 9th St. (477-5288). 12/6, 7, 8 at 9. $6.

SUSANNE LINKE (N.Y. debut)—Solo dances. Next Wave Festival, at Brooklyn Academy of Music, 30 Lafayette Ave. 12/3 at 7; 12/4–7 at 8; 12/8 at 2. $12.

OTHER EVENTS

LIGHTING UP FOR THE HOLIDAYS—Some of everybody's favorite trees will be all lit up, decorated to the last needle, and ready for oh-ing and ah-ing by the end of the week. 12/7, the **Metropolitan Museum**'s pastel and baroque beauty takes over the Medieval Sculpture hall, with its breathtakingly beautiful floating angels and Neapolitan creche figures, and the haunting music that goes with it . . . The annual **Park Avenue** tree lighting, 12/8 at 6:30, is combined with a carol sing in front of the Brick Presbyterian Church, Park Ave. and 91st St. . . . More music comes with the community-menorah lighting in **Washington Square Park,** 12/9 at 6, hosted by the Educational Alliance West. Take a small menorah of your own, with four candles, and join in . . . The same evening, the **Rockefeller Center** *tree joins the scene, in a special show starting* at 5:30 and including singing, ice skating, and celebrity guests . . . The "tree" at **South Street Seaport Museum** is something special: it's 31 feet tall, and composed of 81 costumed choristers who sing Christmas and Hanukkah songs daily Tues.–Fri. at 7:15 (except 12/24, 25 Sat. and Sun. at 5:15. They're at Pier 17 at Fulton and South Sts., through 12/29. There's a Seaport Santa, too, and lots of decorations and lights.

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—With the Rockettes, the traditional "Living Nativity" pageant, and some big new numbers. Through 1/9/1986, at Sixth Ave. and 50th St. (757-3100). Show times vary, Wed.–Mon. Reserved seats, $24; general admission, $19.

MORE HOLIDAY THOUGHTS—Fraunces Tavern Museum, 54 Pearl St., will have a Christmasy day 12/8 at 2. The Coventry Carolers will be on hand in costume to sing carols dating back to the 18th century and even before, and there are more familiar songs than you might imagine from the period. Holiday decorations at this Colonial tavern-museum include wreaths and pomander balls . . . A traditional Polish Christmas show, Leon Schiller's **Pastoralka (Shepherd's Nativity Play),** will be given by the Polish Theatre Institute *12/8 at 2:30, at the West Side Y, 5 W. 63rd St.* Based on folk literature, it features five actor-singers, and admission is $6 (724-9323) . . . **International Entertaining for the Holidays,** a demonstration by Eileen Gaden, will show you how to create such desserts as an ice cream bombe, macaroons, Russian fruit bars, and the Duke of Windsor's gingerbread. Samples and recipes, but no take-home results. At the Horticultural Society, 128 W. 58th St. (757-0915), 12/4 at 2; $15 . . . **An Edwardian Christmas,** 12/8, 2–5, will be hosted by the Preservation League of Staten Island at the Townsend House, 104 Townsend Ave., Clifton, S.I. Refreshments, decorations, and music for both singing and dancing, amid authentic period atmosphere and holiday decorations. $6 (718-273-6815) . . . The Shorefront YM-YWHA of Brighton-Manhattan Beach, 3300 Coney Island Ave., will toss a **Hanukkah Party** 12/8, 1–4. Arts and crafts, dance and song, games and candle-lighting. $2, 50 cents children under 13 . . Same day, same hours, another Brooklyn Y and another **Family Hanukkah Celebration:** Kings Bay YM-YWHA, 3495 Nostrand Ave. A synchronized-swim show, candlelighting, stories, games, songs. Families up to 5, $5; each additional $1.50 . . . A **Holiday-Greens Workshop,** 12/8 at 1:30, will be led by Helen Claxton at Wave Hill, Independence Ave. and 252nd St. in Riverdale (549-3200); $12, to make a centerpiece or mantel arrangement . . . A **Family Hanukkah Workshop,** at the 92nd Street Y, Lexington Ave. (427-6000, ext. 162), 12/8 at 2. Menorah lighting, crafts, singing, and holiday talk. $15 per family; $10 adults, $5 for children.

FAIRS FOR HOLIDAY FUN AND SHOPPING—Christ Church Day School, Park Ave. and 60th St.: 12/7, 10:30–3. Games, toys, gourmet-food booths, and entertainment (nominal admission) for the youngsters, Santa to visit, clowns; $3.50 admission, with proceeds going to scholarships; includes a hot and cold lunch . . . **Corlears School**'s Holiday Book Fair, 324 W. 15th St.: 12/4, 5, 8:30–5; 12/6, 8:30–3. Children's books, records, tapes, art supplies . . . **First Unitarian Church,** 50 Monroe Pl., Brooklyn Heights: a Christmas Fair, 12/7, 10–4. Boutique clothes, jewelry, toys and books, home-baked goods, crafts, and free hearing screenings for any age. 12/8, 2–5, an auction of antiques, paintings, furniture, and more; admission, $4; combined with a dinner, $8 . . . **Greenwich Village Neighborhood School,** 209 Sullivan St.: 12/7, 11–5, a Holiday Fair, with baked goods, gifts and toys, visit from Santa 1–3, secondhand shop, and an all-day children's activities program and silent auction for the grownups . . . **An Antiquarian Book Fair** will benefit the National Huntington's Disease Foundation: 12/6, 7–10; 12/7, 10–6. It's at P.S. 199, 270 W. 70th St., and William Kennedy will be on hand to autograph his books, Sat. 11–2. Rare books, maps, ephemera, an appraisal booth. The Fri. preview is a gala; $7, good for both days; $3 Sat. . . . **P.S. 41**'s Winter Fair: 116 W. 11th St., 12/7, noon–5. Silent auction, food, face painting and collage work for youngsters, books, toys, a game room, art and boutique items . . . **River Park Nursery School,** 711 Amsterdam Ave. at 94th St.: 12/7, 8, 10–5, a pre-holiday Bazaar. Clothing, household things, foods, raffle drawing, clown, games, music . . . The **Village Community School,** 272 W. 10th St.: Holiday Book Fair, 12/5, 6, 8:30–6. Children's and adult books, cookbooks, calendars; storyteller Marcia Lane (3:30 and 4:30 Fri.), and some well-known writers will turn up too. Free.

SALES WITH GIVING IN MIND—West Side YMCA Potters Club, 5 W. 63rd St.: 12/5, 5–10; 12/6, 10–10; 12/7, 10–6. One-of-a-kind handcrafted items, priced from $5 up . . . **Birch Wathen School,** 9 E. 71st St.: fashion handmade in America by over 25 artists, in the collection of Ernestine Miller and Terry Mansky. 12/5, 6, 11–6, to benefit the school. Handknit sweaters, jewelry, belts, scarves, handbags, and more . . . **Brooklyn Botanic Garden orchid sale,** 12/7, 8, 10–4:30: all kinds of the glamorous blooms. Films and a workshop, too . . . A pair of big shows just in time for holiday buying: **Crafts in the Armory,** 124 W. 14th St., 12/6–8, 12/13–15; Fri. 5–9; Sat. 11–7; Sun. noon–6. $3 admission. And an **indoor flea market,** at Madison Square Garden: 12/7, 8, 10–7: $3. You'll find vast ranges of wares at both these, in all price ranges . . . A touch of exotic flavor at the **Tibetan Fair,** 12/7, 8, 11–6, at the East Side International Community Center, 330 E. 45th St. $1 admission. Rugs, clothing, jewelry, antiques, and arts and crafts of all kinds . . . The **Queens County Farm Museum Holiday Bazaar,** at 73-50 Little Neck Pkwy., Floral Park: 12/7, 8, 10–4: Handmade gifts, baked goods, decorations, homey gift ideas in a country mood.

TOURS

WHOLESALE MEAT MARKET, the West Village's industrial corner, with Michael Levin. Stops include art galleries in the neighborhood, which is still undergoing change. 12/7 at 2 (924-7187 to reserve). $6.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town tours. 12/3 at 10 a.m., **Hill and Knowlton:** inside a public-relations firm; $11.

SHOREWALKERS OF NEW YORK—Brooklyn on the waterfront of Red Hook, the Gowanus, South Brooklyn, beginning with a walk across the Brooklyn Bridge. 12/8 at 10 a.m., meet on the steps of City Hall. (663-2167 for directions, if needed.) $3.

URBAN PARK RANGERS—Phone borough offices for the *eekend's schedule: Bronx* (589-0096). Brooklyn (718-297-3400). Manhattan (379-3091). Queens (718-699-4204). Staten Island (718-442-1304).

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. $15; phone for meeting places. 12/7, southern area of Central Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1; $1 . . . **Wave Hill,** 249th St. and Independence Ave., Bronx (549-3200): A greenhouse-and-garden walk, every Sun. at 2:15; free with weekend admission, $2.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 83rd St. and East End Ave.; $25. Phone 861-5067 for information, newsletter, and to register. 12/7, New Hope, Pa. (easy, moderate, advanced terrain).

SPORTS

PRO BASKETBALL—Knicks (Madison Square Garden: 564-4400): 12/5 at 7:30 vs. Milwaukee; 12/10 at 7:30 vs. Indiana. $8–$16 . . . **Nets** (Brendan Bryne Arena, East Rutherford, N.J.: 201-935-8888): 12/4 at 7:30 vs. Boston; 12/7 at 7:30 vs. Portland. $6–$17.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 12/4 at 7:30 vs. Winnipeg; 12/8 at 7:30 vs. Philadelphia. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 12/7 at 7:05 vs. Quebec; 12/10 at 8:05 vs. Pittsburgh. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 12/6 at 7:35 vs. Vancouver. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 12/4, the Iroquois; 12/7, the Petrify; 12/8, the Tempted.

BOXING (Felt Forum, Madison Square Garden: 564-4400)—12/6 at 7:30: Iran Barkley vs. Mike Tinley for the WBC Continental of America Middleweight Championship; also, a heavyweight bout featuring Mike Tyson vs. Sammy Seaff. $10, $15.

CHILDREN

CHILDREN'S HOLIDAY FESTIVAL will be held at Snug Harbor (two miles west of the Staten Island Ferry, on the north shore of Staten Island). Featuring Santa and *Mrs. Claus, arts and crafts, treats, a dollhouse exhibit,* and much more. 12/7, from 12 noon to 6 p.m. Adults, $1; children under 12, free (Snug Harbor, 1000 Richmond Terrace, S.I.: 718-448-2500).

BREAKFAST WITH SANTA at *Gimbels* (Broadway at 33rd St.: 290-5123). Greetings by Maurice the Bear, a breakfast, and a show called "Where's That Snow! Or, a Tale of Elf Respect." 12/7–8 at 10:30 a.m. $4 at the Gift Certificate Booth, Street Floor.

SHARON, LOIS & BRAUM appear at Symphony Space (Broadway at 95th: 741-2800). Folksongs, Tin Pan Alley tunes, schoolyard chants, camp songs, singing games, clapping songs, fingerplays. 12/8 at 2. $7.50.

TOYSHOP is presented by the Heights Players Theater for Children (26 Willow Pl., Brooklyn: 718-237-2752). Book, music, and lyrics by Andi Stryker-Rodda, direction by Charles Wantman. 12/7–8 at 2. $3.

POKO PUPPETS perform "Tubby the Tuba" and "The Boy Who Could Swallow the Ocean" at Third Street Music School Settlement (235 E. 11th St.: 777-3240). Ultraviolet light, flourescent colors, and oriental theater traditions help things along. 12/8 at 1 and 3. Adults, $4.50; children, $2.50.

PAPAGENO PUPPET THEATRE presents "The Nutcracker" *at the Brownstone Center (128 W. 80th St.:* 316-6812). Sat. and Sun. at 1 and 2, through 12/31. $2.50 (reservations required).

THE HOLIDAY HULLABALOO will be presented at the Lit-

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OTHER EVENTS

tle Theatre at Hunter College (Lexington Ave. at 68th St.: 772-4321). Visit Industriana, a far-off planet where play has been banned for years; written and directed by Pat Sternberg, music by Matthew Granovetter. 12/5 at 10:30 a.m., 12/6 at 10:30 and 7:30, 12/7 at 10:30 and 1. $3, $5 (reservations suggested).

HANUKKAH CONCERT: KLEZMER FOR KIDS OF ALL AGES at the Jewish Museum (1109 Fifth Ave., at 92nd St.: 860-1888). Songs and dances, Yiddish and Hebrew melodies, featuring piano, trombone, tuba, drums, and voices. 12/8 at 1 and 2:30. Adults, $4; children, $3 (includes museum admission).

YOUNG AT ART (122 W. 83rd St.: 595-3902) will be having a Hanukka party, featuring a classical string trio playing holiday songs. 12/8, from 3:30 to 5. $10 (reservations suggested).

EMILY MOVES TO THE PARK SLOPE AREA (YMCA, 357 Ninth St., between Fifth and Sixth Aves., Brooklyn: 499-2293)—"The Totally Amazing, Thoroughly Astonishing & Semi-Ridiculous Adventures of Emily, Queen of the Bears" is a musical about a mod five-year-old who has many adventures without leaving her bedroom. 12/7 at 11 a.m and 2, 12/8 at 3. $6.

HARK THE HERALD CENTER (One Herald Square: 244-2555)—12/7, from 2 to 4: Storytelling for children, with Judy Granger, at Turtle Bookstore; at 12:30 and 3:30: puppet show, at the Magic Circus Shop. 12/8 at 1 and 2: "Hansel and Gretel Puppet Show"; at 3: "Hello Kitty and Her Friends," at Kitty House. All events are on Central Park Level Five. Free.

WITTY NATTY AND THE LOST SONG, a bilingual musical play (part of Festival '85), is sponsored by the Hispanic Organization of Latin Actors (No Smoking Playhouse, 354 W. 45th St.: 595-8286). 12/7 at 3. $5.

LADY LIBERTY lights up at Brooklyn Center for the Performing Arts, Brooklyn College (Whitman Hall, one block from the junction of Flatbush and Nostrand Aves.: 718-434-1900). This story of an orphaned, immigrant teenager in turn-of-the-century America is told through music composed by *Sesame Street's* Joe Raposo; written by John Allen, presented by Theatreworks/USA. 12/7 at 2. $3.50.

BIG APPLE CIRCUS at Lincoln Center's Damrosch Park (Broadway at 63rd: 860-7320)—Clowns, horses, elephants, aerialists, acrobats, and jugglers under a fully-heated, Italian big-top tent. Special guest artist is Dimitri, until now a clown who was strictly Swiss. 12/4 at 6:30 (special fund-raising gala: $50–$400); 12/5 at 2 and 8; 12/6 at 11 and 7:30; 12/7–8 at 12:30 and 4; 12/9 at 6:30; 12/10 at 11 and 6. $7–$25 (Some performances may be sold out; others have reduced admission fees. Call for more information).

WAVE HILL LAST SUMMER (675 W. 252 St., Bronx: 549-3200)—Renditions of flowers, bees, goldfish, hills, through 1/1/86. Adults, $2; seniors, $1; children under 14, free. 12/8 at 3: "Children's Concert at Wave Hill," demonstrating classical and new intruments. Adults, $4; children, $3. Hours: Wed.–Fri., 1–4 p.m.; Sat.–Sun., 12–4

THEATREWORKS/USA presents "Unbeatable Dr. Liz" at the Promenade Theatre (2162 Broadway, at 76th St.: 595-7500). Musical about Dr. Elizabeth Blackwell, the first woman in America to join the medical profession; by John Allen and Joe Raposo, directed by Jay Harnick. 12/7 at 1, 12/8 at 12:30. $9, $12.

SATURDAY CHILDREN'S SERIES at The Triplex (Borough of Manhattan Community College, 199 Chambers St.: 618-1980) presents Bob Schneider and the Rainbow Kids. Bob will perform with a dozen schoolchildren from P.S. 234. 12/7 at 1. $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.: days, 772-9180; eves, 249-8569) presents "Peter Pan Meets the Wizard." 12/8 at 1 and 2:30. $3.95.

PUPPETWORKS, INC. (Old First Church, Carroll St. and Seventh Ave., Park Slope: 718-834-1828) presents "Moccasin Stew," with the Magpie Puppets. 12/8 at 2. $3.50. Also, the Puppetworks' "Macy Mouse and the Missing Christmas List" appears at Macy's Herald Square store (560-4441). Through 12/24 at 10:30, 11:15, 12 noon, 12:45, 1:30, 3:30, and 4:15. 50 cents.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.: 879-3316)—"The Great American Teddy Bear Show," presented by Bob and Nancy Brownstone. 12/6–7 at 11 and 1. $3.

LITTLE PEOPLE'S THEATRE COMPANY (39 Grove St.: 765-9540) presents "Wilbur, the Christmas Mouse" at 1:30 and "Santa Claus and the Magic Bell" at 3, every Sat. and Sun. through 1/5/86. $4.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.: days, 382-1280; eves, 924-1472) will present a magic show. Sat. at 2. $7.50 . . . **International fairy tales** are told at Marimekko (7 W. 56th St.: 581-9616) every Sat. at 11 a.m., through end of Dec. Free . . . **The King of the Entire World,** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.: 254-5060) on Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **Alfred the Dragon Solves the Mystery** is presented by the Children's Improv. Co. (New Media Repertory Co., 1462 First Ave.: 734-5195) every Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.: 675-6677) presents "The Empire Laughs Back" (Sat. at 1) and "Rumpelstiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. $3 . . . At **Magic Towne House** (1026 Third Ave., 60th–61st Sts.: 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Must reserve.

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.: 570-3932)—The weekend theme at the **Uris Center for Education:** "The Tree in Art," featuring visits to the Ancient Near East, European Paintings, and Medieval Art galleries. Other weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the **Great Hall** information desk, 12/10 at 7 p.m., for a look at Augustus Saint-Gaudens . . . Story time takes place at the **Children's Bookshop** every Sat. and Sun. at 12 noon. On Sat. at 2, illustrator Anita Lobel appears; Sun. at 2:30, Barbara Cooney visits. (Optional museum admission, but call for other fees.)

NEW YORK PUBLIC LIBRARY—12/4 at 10:30 a.m.: Magic show with Steve Richerson, at the **Seward Branch** (192 E. Broadway: 477-6770). 12/5 at 6:30: "A Child's Christmas in Wales," by Dylan Thomas, will be read by Carol Birch, at **Donnell Library Center** (Central Children's Room, 20 W. 53rd St.: 621-0618). 12/7 at 2:30: "Happy Holiday With Music and Dance for Children, Parents, and Teachers," at **Early Childhood Resource and Information Center** (66 Leroy St.: 929-0815). Call branches for films and picture- and story-book hours. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.: 765-5904)—12/7 at 2: Take a guitar trip around the world with Uwe Kind (part of "Grandparent's Day," in which grandparents are admitted free). 12/7–8: "Rainbows in December"—Create rainbows with strings, straws, and a soapy solution; workshops at 3 on Sat. and 1:30 and 3 on Sun. Free with museum admission. Hours: Wed.-Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 12/7 at 1:30: "The Mystery of the Magic Elves," the story of a toy maker, a goblin, and some very helpful elves, presented by the Royal Puppet Theatre; $2.50. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.); $1. Hours: 1–5, closed Mondays. Free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—12/4 at 3:15: "Camel Caravan: Trading Across the Desert"; at 3:30: Sparkling Gem Workshop. 12/5 at 3:15: "More Than Movies"; at 5:30 and 7: Live Animals. 12/6 at 2: "Write a Newspaper"; at 3:30: "Worth Its Weight in Gold: Gold Weights From Africa." 12/7 at 2: "Paintings in the Air." 12/8 at 2: (See 12/7.) 12/9 at 3:30: (See 12/4 at 3:30.) Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

SPECIAL EXHIBITS—At Brooklyn's Central Library (Grand Army Plaza: 718-780-7700): "Let's Celebrate: Books From Brooklyn for Children," includes sketches, book covers, books, posters, and photographs. Through 1/6/86. Hours: Mon.–Tue., 9–8; Fri.–Sat., 10–6; Sun., 1–5. Free . . . On **Lord & Taylor's** seventh floor (424 Fifth Ave., at 38th St.: 391-3632), through Christmas: "A Retrospective of Toys by Clare—1939–1985," designs being donated to the Museum of the City of New York. Free.

CLAY PIT PONDS STATE PARK PRESERVE (Carlin St., off Sharrotts Rd., Charleston, S.I.: 718-967-1976)—12/7–8, from 1 to 3: Children's Holiday Greeting Card Workshop, using natural materials such as leaves, dried field flowers, and seeds. Free, but requires advance registration. Call for other activities.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Free parking Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Russian. Spcls: chicken kiev, shashlyk, blini with caviar. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. New American. Spcls: barbecued ribs, selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri. & Sat. night. Private parties. Ent. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Spcls: blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen soufle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pretheater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcls: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duckling with orange sauce, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pretheater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: buffalo steak, grilled fresh Maine lobster, New Orleans blackened redfish, medallions of veal and lobster. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau mâintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZ VOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Dress opt. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon–11 p.m. **(M)** **AE, CB, DC.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI —34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan–Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre. Res. sug. Open daily noon–1 a.m. Parties for 40. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, *millefeuilles de framboises.* Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open

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grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.-Fri. 11-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Free dimsum with cocktails daily 5-7. Japanese garden. **(M)** **AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D daily 6-11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.-Sat. 5-11. Private parties for 25-65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5-midnight. Br Sat.-Sun. 11:30-3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. D daily 6-1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7-10:30 a.m. Buffet L Mon.-Sat. noon-3. Br Sun. noon-3. D daily 6-11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 Frist Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5-11 daily. Private parties for 30-50. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thurs. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. **(I)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.-Sat. noon-3, Sun. noon-4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.-Fri. 11:30-3.D daily 5-midnight. Br Sat.-Sun. 11:30-4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30-4. D daily 5-11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30-4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thurs. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.-Sun. 6-2 a.m. Gypsy orchestra Tues.-Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, stiped bass marichiare, fettuccine verde fileto tomidore. Rec. nec. D only 5:30-12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.-Thurs. noon-11, Fri., Sat. till midnight. **(I)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theatre D Mon.-Sat. 6-7. Pianist daily 8-1. **The Rotunda:** English afternoon tea daily 3-6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 878-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

KIKU SUSHI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L daily noon–3. D daily 5:30–11. **(I)** **AE, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** **AE, DC.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thurs. noon–10:30 p.m., Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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NIGHTLIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/4,5, John Burr, Mike Wolf and Mike Clark. 12/6,7, Mel Lewis Quartet. 12/8, Bob Jackson and Trio. 12/9, Charles Blenzig Trio. 12/10, Hayes Greenfield. 12/11,12, High Society featuring Eddee Chamblee. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 12/5, Woody Herman. 12/6–11, Buddy Rich. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 12/6,7, An Evening with ... Loudon Wainwright III. 12/9, Buster Poindexter & His Banshees of Blue. 12/10,11, The David Bromberg Band. 12/12, Larry Coryell, Lorendo Almedia, Sharon Isbin. **No credit cards.**

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.–Thurs. 8–11, Fri. 9–11, Sat. 8:30–midnight. AE, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 12/7, Plywood String Band Dance Party. 12/14, Three Happy Fellows. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 12/8, Bireli LaGrene Ensemble featuring Vic Juris. 12/9, Les Paul Trio. 12/10–15, Scott Hamilton Quintet and Maxine Sullivan. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 12/4, Mojo Nixon; Boiled in Lead. 12/5, Phil Ochs Song Night featuring Tom Paxton, Melanie, Dave Van Ronk, Suzanne Vega, Frank Christian, Fred Small, and others. 12/6, Eric Andersen. 12/7, Ben Vaughn Combo. 12/8, Comedy with m.c. Jane Brucker. 12/9, Sonny Ochs. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 12/7, John Hicks & Walter Booker. 12/8, Nat Jones. 12/9, Bucky & John Pizzarelli. 12/10,11, Closed. **Upstairs:** 12/5 at 8, Estelle Reiner; Melanie Coye at 10. 12/6 at 9, Estelle Reiner, followed by Gail Boggs at 10, and Zora Rasmussan at midnight. 12/7 at 9, Ellen Foley, followed by Cabaret Shows at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 12/4–7, Wed.–Sat. 10–3 a.m., singer Alicia Sherman with pianist Peter Madsen and Phil Bowler on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, Stan Edwards. Tues., 10–3, Chuck Wayne Trio. Sun. 5–10, Stan Edwards Duo followed by Brooks Kerr with Eric Lemon from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 12/4, Kenneth Bell. 12/5,6, Marta Heflin. 12/6, Lela Pence. 12/7, Sidney J. Burgoyne with Steve Lutvak; Sandra Johnson. 12/8, Sidney J. Burgoyne. 12/9, Jay Leonhart with Mike Renzi. 12/10, Sharon Foster. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 12/6, Dan Daly. 12/10, Arlen Roth. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 12/7, pianist Kirk Lightsey with Cecil McBee on bass. 12/8,9, Esther Blue. 12/10–14, pianist Cedar Walton with Ron Carter on bass. **AE, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. Thru 12/5,11,12, Dorothy Stallworth. 12/6,7, Phoebe Legere. 12/8, Jill McManus. 12/9, Keith McDonald. 12/10, Nina Sheldon. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 12/4,Howard Stern. 12/5, Yellowman. 12/6, The Cult. 12/7, Neville Brothers. 12/8, Divinyls. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 12/8, Cedar Walton, Ron Carter, Billy Higgins. 12/9,16, Dakota Staton. 12/10–15, Pharoah Sanders Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 12/4, Bagatelle. 12/5, Elliott Murphy and Band. 12/6,7, Loup Garou Zydeco. 12/8, Lew Willie and the Snapdragons. 12/10, Modern Pioneers; Teddy Girl. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/6,7,13,14 at 9 & 11, The Harlem Blues and Jazz Band and Mama Lu Parks and Her Savoy Lindyhoppers. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 12/8, George Adams-Don Pullen Quartet. 12/9, Mel Lewis and the Jazz Orchestra. 12/10–15, David Murray Quartet featuring Don Hicks, Fred Hopkins, Ed Blackwell. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 12/4, pianist Nina Sheldon with Rufus Reid on bass. 12/5–7, Nina Sheldon with Todd Collman on bass. 12/8, guitarist Gene Bertoncini with Gary Mazzaroppi on bass. 12/9, pianist Jim Roberts with Brian Torff on bass. 12/10–14, pianist John Hicks with Ray Drummond on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 12/8, Richard Lewis. 12/10–15, Emo Philips. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 12/7, comedians Richie Gold, Mick LaZinski, J.J. Ramirez, Danny Curtis, and comedienne Robert Bartlett, Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. **No credit cards.**

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues. Danny Curtis. Wed.–Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 12/4, magician Imam with singer Pamela Smith. 12/5, magician Jo Monti and comedian Terry Day. 12/6,7,magicians Devlin and Eric DeCamps. 12/10, Showcase. Tues.–Thurs. at 9:30, Fri. at 9 & 11. **AE, MC, V.**

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. **AE.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.–3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 12/4, Albert Griffiths and the Gladiators with special guest Yabby You. 12/5, Magnum Band. 12/6, Crimes of Passion and African Connection. 12/7, Mikata. 12/8, Pagode. 12/10, Pe De Boi. 12/11, Leon Thomas. **AE, CB, DC, MC, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 12/7, Martha Ray makes her first club appearance in New York in 25 years, Tues. at 9, Wed.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 12/14, singer/actress Dixie Carter, Mon.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

JAN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 12/4, Michael Lambert. 12/5,8, *A Taste of British Music Hall,* with Bruce Vernon Bradley and May Ellis. 12/6, Barbara Lea. 12/7, Judy Kreston and David Lahm. 12/11, Elaine Hughes. **No credit cards.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Roxie Lucas, Mark Martino, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 12/4, Pageant. 12/5, Sidney Myer *At Home at Panache.* 12/6, Alice Hedberg; Pageant. 12/7, Leigh Clarkgranville's *Cast of Thousands*; Karen Perkins-Hall. 12/8, David Yudell. 12/9, John Larocchia. 12/11, Dave McCracken; Pageant. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 12/7, singer Sylvia Syms every Tues.–Thurs. at 9, Fri. & Sat. 8:30 & 10:30. **AE, CB, DC, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!,* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 12/31, Panama Francis and the "Savoy Sultans," play for dancing, nightly except Mon. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 12/7, singer Dani Marsan, Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Pianist Bob Wetherbee plays Gershwin, Porter, and Coward classics as well as popular songs, Mon.–Fri. from 5:30–7, and 9–11. Every Sat. from 7–1 a.m., dine and dance to the Big Band Sounds. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/4, Vocal Point; Rodgers and Hart. 12/5, Carly McHugh; For Play. 12/6, Taboo; Weekend Comedy Explosion. 12/7, Barbara Whitman; Weekend Comedy Explosion. 12/8, Body Beautiful; Eliott Meyers. 12/9, Mercy Monet; Stacey I. Davis. 12/10, Fred Barton's *Miss Gulch Returns*; Vanessa Campbell. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 12/7,10–14, Dick Wellstood. 12/8, Keith MacDonald. 12/9, Dick Hyman. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant. Singer/pianist Scott Berry plays every Thurs.–Sun. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 12/4, Randy Michaels. 12/5, Meryl Sheppard. 12/6,7, Gwen Shepherd in *Big Bertha.* 12/10, Peter Wright. 12/11, Randi Michaels and Lizabeth Ames. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

MORTIMER'S—75th St. & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.–Sat. 11:30 to closing. **AE, DC.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with pianists Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Koborie. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m.; Mon. Ronnell Bright takes over. **AE, MC, V.**

佳賓樓

Hunan Park
235 Columbus Ave (70-71st St.)
724-4411

Hunan Park II
721 Columbus Ave (at 95th St)
222-6511

Hunan Balcony
2596 Broadway (at 98th St.)
865-0400

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RADIO HIGHLIGHTS

Wed., Dec. 4

3:00/WNCN—Glazounov: *Poeme Lyrique,* Op. 12; **Bax:** Elegiac Trio.

WNYC—Medtner: Sonata "Romantica"; Medtner plays Beethoven's "Appassionata" Sonata.

4:04/WQXR-AM/FM—Elgar: Introduction & Allegro for Strings.

5:00/WNCN—Praetorius: *Terpsichore.*

7:03/WQXR-AM/FM—Offenbach: *La Belle Helene:* Ov; **Rachmaninoff:** *Vocalise.*

8:00/WNCN—Schumann: Cto for Piano in a, Op. 54; **Mozart:** Early Pieces.

WNYC—The Pittsburgh Symphony. Leonard Bernstein, conductor. **Beethoven:** "Leonore" Ov #3; **Bernstein:** Sym #1, "Jeremiah"; **Rossini:** *Cinderella:* "Non piu mesta."

8:05/WQXR-AM/FM—Handel: Cto #2 in F for 2 Wind Bands & Strings.

9:00/WNCN—Albinoni: Cto for Oboe in d, Op. 9, #2; **Rimsky-Korsakov:** *Capriccio Espagnol,* Op. 34.

9:06/WQXR-AM/FM—Bach: Suite #3 in C: Excerpts; **Beethoven:** Variations on Mozart's "Bei Mannern."

Thurs., Dec. 5

3:00/WNCN—Boyce: Cto Grosso in Strings for e; **Lehar:** *Merry Widow:* Waltz.

WNYC—Parker: *Songs for Eve;* **Perle:** Serenade #3.

4:04/WQXR-AM/FM—Bach: English Suite #3 in g; **Glazounov:** Ov, "Solonnelle."

6:00/WNCN—Haydn: Trio for Baryton #111 in G; **Bruch:** *Kol Nidrei,* Op. 47.

7:03/WQXR-AM/FM—Live broadcast from the WQXR Concert Theater, featuring the Western Wind Vocal Ensemble.

8:00/WNYC—Chamber Music Society of Lincoln Center. With guests David Jolley, horn, Carter Brey, cello, Alvin Brehm, bass, James Buswell, violin, Loren Glickman, bassoonist, Richard Goode, piano. **Mozart:** Divertimento #7 for 2 Horns, Bassoon, Violin, Viola, Cello & Contrabass in D; **Harbison:** Trio for Horn, Violin & Piano (world premiere).

8:06/WQXR-AM/FM—Pergolesi: Concertino #1 in G.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. With sopranos Arleen Auger, Lorna Haywood, mezzo-soprano Claudine Carlson, tenor John Aler, bass Michael Devlin, the St. Olaf Choir, and the Minnesota Orchestra, conducted by Neville Marriner. **Bach:** *Magnificat in D.*

Fri., Dec. 6

3:00/WNCN—Grofe: *Grand Canyon Suite;* **Bartok:** Roumanian Folk Dances.

WNYC—Stowkowski's early recordings, including stereo discs made in 1932.

4:04/WQXR-AM/FM—Rimsky-Korsakov: *The Snow Maiden:* Suite.

5:00/WNCN—Corrette: Cto for Harpsichord, Flute & Strings in d, Op. 26, #6; **Chopin:** Rondo in E-Flat, Op. 16.

6:00/WNCN—R. Strauss: *Salome,* Op. 54: Dance of the Seven Veils; **Rossini:** Sonata for Strings #3 in C.

7:03/WQXR-AM/FM—Respighi: *Old Dances and Airs,* Suite #3; **Vivaldi:** Flute Cto in G, Op. 10, #4.

8:00/WNCN—J. C. Bach: Trio Sonata for 2 Violins & Continuo in B-Flat; **Monteverdi:** *Lamento d'Arianna.*

WNYC—The Bayreuth Festival. **Wagner:** *Der Ring des Nibelungen: Das Rheingold.* (Nimsgern, Prein, Jenkins, Orth, Haugland, Bayreuth Festival Orchestra/Schneider).

8:05/WQXR-AM/FM—Mozart: Divertimento in F; **Shostakovich:** Cello Cto #2.

9:00/WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71; **D. Scarlatti:** Sonatas for Harpsichord.

Sat. Dec. 7

10:00 a.m./WNCN—Liszt: *Legendes:* "St. Francois de Paule marchant sur les flots."

10:04 a.m./WQXR-AM/FM—Handel: Suite in D; **Mozart:** Sym #35 in D.

11:00 a.m./WNCN—Mozart: Cto for Piano #23; **Wagner:** *Lohengrin:* "Hochstes Vertrau'n."

12:00/WNYC—The Salzburg Festival. The LaSalle Quartet. **Haydn:** Qt in D; **Webern:** Piano Qnt; **Berg:** Qt, Op. 3.

1:04/WQXR-AM/FM—Beethoven: Piano Sonata #6 in F, Op. 10.

2:00/WNCN—National Symphony Orchestra. Rafael Fruhbeck de Burgos, conductor; soprano Elizabeth Knighton, mezzo-soprano Marta Senn, Choral Arts Society of Washington. **Mahler:** Sym #2, "Resurrection."

WQXR-AM/FM—Metropolitan Opera Broadcast. **Mascagni:** *Cavalleria Rusticana;* **Leoncavallo:** *Pagliacci* (Pilou, Vickers, Milnes, Schexnayder/Navarro).

4:00/WNCN—Wagner: *Die Walkure:* Wotan's Farewell and Magic Fire Music.

5:05/WQXR-AM/FM—Charpentier: "Marche de Triomphe" and "Second Air de Trompettes"; **Liszt:** *Annees de Pelerinage.*

6:00/WNCN—Bax: Ov to a Picaresque Comedy; **Mozart:** Andante for Flute & Orch in C.

6:04/WQXR-AM/FM—Vivaldi: Trio for Violin, Lute & Continuo in C; **Debussy:** *Images for Orchestra:* Iberia.

8:00/WNCN—Artist's Image. Vladimir Ashkenazy, pianist/conductor. **Rachmaninoff:** Preludes, Op. 32, #9–11.

WNYC—Special. Virgil Thomson's *Lord Byron.* The New York Opera Repertory Theatre presents a live concert performance of Thomson's rarely heard opera at Alice Tully Hall.

8:05/WQXR-AM/FM—Mozart: Divertimento in F; **Shostakovich:** Cello Cto #2.

9:00/WKCR—Opera Topics. 1984 International Singing Competition in Munich.

WNCN—Saturday Night Opera. **R. Strauss:** *Der Rosenkavalier* (Tomowa-Sintow, Perry, Balrsa, Hornik, Moll).

9:04/WQXR-AM/FM—The Cleveland Orchestra. James DePreist, conductor; pianist Joela Jones. **Tchaikovsky:** "Capriccio Italien"; Piano Cto #1 in B-Flat, Op. 23; *Swan Lake:* Suite; "1812" Ov.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. **Arrieta:** *Marina* (Capsir, Lazaro, Redondo, Mardones, Montorio).

Sun. Dec. 8

9:04 a.m./WQXR-AM/FM—Bach: Clavier Cto #1 in d; **Respighi:** *The Fountains of Rome.*

10:00 a.m./WNCN—Classic Guitar. **Albeniz:** Tango.

11:00 a.m./WNCN—Purcell: *Abdelazar:* Instrumental music; **Verdi:** *Ballo in Maschero:* "La rivedrai nel'estasi."

12:00/WNYC—Mostly Mozart Festival. All-Mozart program. Four Entr'actes from the Incidental Music to *Thamos;* Piano Cto #17 in G; Violin Cto #5 in A; Sym #38 in D, "Prague."

1:00/WNCN—Chicago Symphony Orchestra. James Levine, conductor; pianist Alfred Brendel. **Beethoven:** Cto for Piano #1 in C, Op. 15; Cto for Piano #2 in B-Flat, Op. 19.

2:00/WNYC—Jongen: *Symphonie Concertante.*

3:04/WQXR-AM/FM—New York Philharmonic. Erich Leinsdorf, conductor. With the Juilliard String Quartet. **Copland:** *Music for the Theater;* **Schoenberg:** Cto for String Qt & Orch; **Berlioz:** *Romeo and Juliet:* Love Scene; **Debussy:** Nocturnes.

5:00/WNCN—Debussy: *Images,* Book II; **Saint-Saens:** *La Muse et le Poete* for Violin & Cello, Op. 132.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor. **Bernstein:** *Facsimile;* **Dvorak:** Sym #8 in G, Op. 8; **Lalo:** *Symphonie espagnole.*

WNCN—Beethoven: Sonata for Piano #13 in E-Flat, Op. 27, #1; **Haydn:** Piano Trio in g.

7:35/WQXR-AM/FM—Rimsky-Korsakov: "Russian Easter" Ov.

8:05/WQXR-AM/FM—Delta Opera House. **Puccini:** *Madama Butterfly* (Tebaldi, Bergonzi, Sordello, St. Cecilia Orch/Serafin).

Mon., Dec. 9

3:00/WNCN—Bach: "Brandenburg" Cto #6 in B-Flat; **Poulenc:** Trio for Oboe, Bassoon & Piano.

4:04/WQXR-AM/FM—Handel: Harp Cto in B-Flat, Op. 4, #6; **Chopin:** Polonaise #2 in e-flat, Op. 26, #2.

5:00/WNCN—Boyce: Cto Grosso in b; **Copland:** *El Salon Mexico.*

6:00/WNCN—Dvorak: "Carnival" Ov, Op. 92; **Trad.:** Gregorian Chant for Feasts of Mary: Mass Propers for the Immaculate Conception.

7:03/WQXR-AM/FM—Massenet: *Scenes Pittoresques.*

8:00/WNYC—Bach Gesellschaft. Hosted by Mr. & Mrs. Gordon P. Getty. Ruth Waterman, violin, and Judith Norell, harpsichord. **Bach:** *Well-Tempered Clavier,* Book I: Preludes and Fugues #23 in B & #24 in b; Sonata for Violin & Harpsichord in f.

8:05/WQXR-AM/FM—Telemann: Cto in D; **Wagner:** "Wesondonck" Songs.

9:00/WNCN—Gershwin: *An American in Paris;* **Soler:** Sonata for Harpsichord in b.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Raymond Leppard, conductor; bassoonist Sherman Walt, hornists Daniel Katzen, Richard Sebring. **Boccherini:** Sym in d, Op. 12, #4; **Telemann:** Cto for Two Horns in E-Flat.

Tues., Dec. 10

3:00/WNCN—Trad.: *Kemp's Jig;* **Beethoven:** Cto for Piano #3 in c, Op. 37.

4:04/WQXR-AM/FM—Sibelius: *Night Ride and Sunrise;* **Telemann:** Oboe & Harpsichord Sonata in g.

5:00/WNCN—Mussorgsky: *Night on Bald Mountain;* **Vivaldi:** Cto for Oboe, Strings & Continuo in F.

6:00/WNCN—Albinoni: Cto for Oboe in g, Op. 9, #8; **Verdi:** *Aroldo:* Ov.

7:03/WQXR-AM/FM—Bach: Flute & Harpsichord Sonata in b; **Goldmark:** *Rustic Wedding Symphony:* Fifth Movement.

8:00/WNCN—Gyorgy Pauk, violin, Ralph Kirshbaum, cello and Peter Frankl, piano, broadcast live from WNCN's Performance Studio.

WNYC—New Music Los Angeles. Stravinsky Centennial Festival II. Michael Tilson Thomas, conductor. **Stravinsky:** *Canticum Sacrum; Symphony of Psalms; Petrouchka.*

8:05/WQXR-AM/FM—Mozart: Violin Cto #4 in D; **Stravinsky:** Symphony in Three Movements.

9:00/WNCN—Bach: Orchestral Suite #3 in D; **Fantini:** Trumpet Works.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor. **Schumann:** *Manfred,* Op. 115: Ov; **Harris:** Sym #3; **Dvorak:** Sym #3 in E-Flat, Op. 10.

Unless otherwise indicated, all times are p.m. and all stations are F

TELEVISION
LISTINGS

Weekdays, December 4–6 and 9–10

❷ WCBS 212-975-4321
❹ WNBC 212-664-4444
❺ WNEW 212-535-1000
❼ WABC 212-887-7777
❾ WOR 212-764-7000
⓫ WPIX 212-949-1100
⓭ WNET 212-560-2000
㉑ WLIW 516-454-8866
㉛ WNYC 212-669-7800
🅗 HOME BOX OFFICE 212-484-1100
🅤 UPTOWN 212-942-7200
🅢 SHOWTIME 212-708-1600
🅦 WOMETCO (WHT) 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning (cc)
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/New Jersey Now
Mon/Tom and Jerry
Tue/Carrascolendas
🅢 Wed/Peter and the Wolf and Other Tales
Thu/**Movie:** Runaway Island: Bush Ranger
Mon/**Movie:** The Christmas That Almost Wasn't
Tue/The Best Christmas Pageant Ever

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Superfriends
🅗 Thu/Free to Be . . . You and Me
Fri/The Nutcracker: Fantasy on Ice
🅢 Fri/The Best Christmas Pageant Ever

6:40
🅗 Wed/Life on Earth: The Hunters and the Hunted

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America (cc)
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Mon/The Best Christmas Pageant Ever
Tue/Free to Be . . . You and Me
🅢 Tue/Treasure of Alpheus T. Winterborn

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ The Jetsons
🅗 Wed/Fraggle Rock (cc)
Thu/The Trolls and the Christmas Express
🅢 Wed/The Honeymooners . . . The Lost Episodes (cc)
Fri/**Movie:** Coal Miner's Daughter

8:00
⓫ Heathcliff
⓭ Electric Company
🅗 Wed/**Movie:** Saturday Night Fever
Thu/**Movie:** The Secret of NIMH
Fri/**Movie:** Mom, the Wolfman and Me
Mon/**Movie:** Oliver!
Tue/**Movie:** Bite the Bullet
🅢 Thu/A Good Tree
Mon/**Movie:** Sahara (1984)
Tue/Rockshow

8:30
❺ The Flintstones
❾ Flying Nun
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Wed/**Movie:** Hambone and Hillie
Thu/REO Speedwagon "Wheels Are Turnin' "

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Great Space Coaster
⓭ Mon–Tue/Sesame Street (cc)
㉛ AM Weather
🅦 Wed/**Movie:** Thief of Hearts
Thu, Mon/**Movie:** Not for Publication
Fri/A Merry Mirthworm Christmas
Tue/**Movie:** The Buddy System

9:15
⓭ Wed–Fri/Sesame Street (cc)
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
⓫ Private Benjamin
㉛ Tue/Innovation
🅗 Thu/Coming Attractions
🅦 Fri/**Movie:** The Evil That Men Do

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Sanford & Son
🅗 Wed/**Movie:** Where the Boys Are
Thu/**Movie:** Protocol (cc)
Fri/**Movie:** Supergirl (cc)
🅢 Wed, Mon/**Movie:** We Live Again
Thu/**Movie:** Any Number Can Play
Fri/**Movie:** The Red Danube
Tue/**Movie:** Rich, Young, and Pretty

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
🅗 Mon/**Movie:** The Secret of NIMH
Tue/Rich Little's "A Christmas Carol"

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ Love Boat
🅦 Wed/**Movie:** Blame It On Rio
Thu/**Movie:** Places in the Heart
Fri/**Movie:** Terms of Endearment
Mon/**Movie:** Songwriter
Tue/**Movie:** The Dresser

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
🅗 Tue/Not *Necessarily* the News
🅢 Wed/It's Showtime
Mon/**Movie:** Coal Miner's Daughter

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
⓫ Inday News
🅗 Wed/**Movie:** Hans Christian Andersen
Thu/**Movie:** The Razor's Edge (1984) (cc)
Fri/**Movie:** Night of the Comet (cc)
Mon/**Movie:** Where the Boys Are
Tue/**Movie:** Broadway Danny Rose (cc)
🅢 Wed/**Movie:** Protocol (cc)
Thu/**Movie:** Sahara (1984)
Fri/**Movie:** The River
Tue/**Movie:** The Last Starfighter

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ What's Hot! What's Not?

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
⓫ Streets of San Francisco
🅦 Wed/**Movie:** The Gift
Thu/**Movie:** D.C. Cab
Mon/**Movie:** The Gift
Tue/**Movie:** Blame It On Rio

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Tue/Video Jukebox
🅦 Fri/**Movie:** Slayground

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Tom and Jerry
🅗 Wed/**Movie:** Skokie
Fri/Video Jukebox
Mon/**Movie:** Protocol (cc)
Tue/**Movie:** Fortress (cc)
🅢 Wed/**Movie:** Saturday Night Fever
Thu/**Movie:** Johnny Dangerously
Fri/**Movie:** Garbo Talks
Mon/**Movie:** Love Me or Leave Me
Tue/**Movie:** The Red Danube

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅗 Thu/**Movie:** Cheech & Chong's the Corsican Brothers
Fri/**Movie:** Broadway Danny Rose (cc)

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
🅦 Wed/**Movie:** Thief of Hearts
Thu, Mon/**Movie:** Not for Publication
Fri/**Movie:** The Evil That Men Do
Tue/**Movie:** The Buddy System

3:30
❺ She-Ra
⓫ The Transformers
🅗 Tue/Before the Cameras Roll
🅢 Thu/Santa's Magic Toy Bag

4:00
❷ America
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy (except Wed)
Wed/Afterschool Specials
❾ Vega$
⓫ G.I. Joe
⓭ Mon–Tue/Sesame Street (cc)
🅗 Wed/Life on Earth: The Hunters and the Hunted
Thu/The Trolls and the Christmas Express
Fri/The Berenstain Bears' Christmas Tree
Mon/The Best Christmas Pageant Ever
Tue/The Lion, the Witch and the Wardrobe
🅢 Wed/Peter and the Wolf and Other Tales
Thu/Faerie Tale Theatre: Princess and the Pea (cc)
Fri/The Best Christmas Pageant Ever
Mon/The Golden Honeymoon
Tue/Treasure of Alpheus T. Winterborn

4:10
⓭ Wed–Fri/Sesame Street (cc)

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century (except Wed)
⓫ Challenge of the Gobots
🅗 Thu/For Better or for Worse
Fri/Fraggle Rock (cc)

5:00
❷ ❹ ❼ News
❺ Brady Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mon–Tue/Mister Rogers' Neighborhood
🅗 Wed/Fraggle Rock (cc)
Thu/**Movie:** The Philadelphia Experiment
Fri/Inside the NFL
Mon/Life on Earth: The Hunters and the Hunted
🅢 Thu/**Movie:** Runaway Island: Bush Ranger
Fri/Silent Night
Mon/**Movie:** The Christmas That Almost Wasn't
Tue/The Best Christmas Pageant Ever
🅦 Wed/**Movie:** The Buddy System
Thu/**Movie:** The Dresser
Fri/A Merry Mirthworm Christmas
Mon/*Hall and Oates:* The Liberty Concert
Tue/**Movie:** The Adventures of Marco Polo

5:25
⓭ Wed–Fri/Mister Rogers' Neighborhood

5:30
❺ What's Happening
⓭ Mon–Tue/3-2-1 Contact
㉛ City Comment
🅗 Wed/**Movie:** Bite the Bullet
Tue/**Movie:** The Prince and the Pauper (1977)
🅢 Wed/**Movie:** Hambone and Hillie
Fri/**Movie:** The Red Shoes
🅦 Fri/**Movie:** Comfort and Joy

5:45
㉛ News From City Hall

Weeknights, December 4–6 and 9–10

WED., DEC. 4

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Half a Handy Hour

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Rockschool
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓦ **Basketball:** Boston Celtics vs. Nets

8:00
② A Charlie Brown Christmas
④ Highway to Heaven
⑤ P.M. Magazine
⑦ The Insiders (cc)
⑨ News
⑪ **Movie:** Middle Age Crazy (1980). Bruce Dern, Ann-Margret.
㉑ Murder Most English: Clouds of Witness
㉛ Jinx
Ⓗ **Movie:** Down and Out in America
Ⓝ **Movie:** Buffalo Bill and the Indians
Ⓢ Brothers (cc)

8:30
② Twas the Night Before Christmas
⑤ McCloud
⑨ Family Feud
⑬ **Movie:** Becket (1964). Richard Burton, Peter O'Toole, John Gielgud. Struggle between church and state enacted by two heavyweights.
㉛ High Wire
Ⓢ Washingtoon

9:00
② Charlie & Company
④ Hell Town
⑦ Dynasty (cc)
⑨ **Movie:** A Funny Thing Happened on the Way to the Forum (1966). Zero Mostel, Phil Silvers, Buster Keaton.
㉑ Yes Minister
㉛ River Journeys: The Nile With Brian Thompson
Ⓗ **Movie:** The Seduction
Ⓢ **Movie:** Protocol (cc)

9:30
② George Burns Comedy Week
㉑ Father's Day

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑪ News
⑦ Hotel (cc)
㉑ Bless Me Father
㉛ Right to Know
Ⓝ **Movie:** The Tenant
Ⓦ **Movie:** Sparkle

10:30
㉑ Only When I Laugh
㉛ Doctor Who

10:35
Ⓢ Comedy Close-up

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie:** Body Double (cc)
Ⓢ **Movie:** Oh Alfie!

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Billy Graham's Southern New England Crusade
⑪ The Honeymooners
⑬ Penn & Teller Go Public. "The Bad Boys of Magic."
㉑ Long Island Report

11:45
Ⓦ **Movie:** Nathalie

12 MIDNIGHT
⑦ Headline Chasers
⑪ Comedy Break

12:15
Ⓝ **Movie:** Passport to Pimlico

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek

12:40
② **Movie:** This Is Kate Bennett . . . (1982). Janet Eilber, Greg Mullavey.

12:45
Ⓢ **Movie:** Saturday Night Fever

1:00
⑤ Get Smart
⑦ **Movie:** Aaron Crick From Punkin Slick (1952). Alan Young, Dinah Shore.
⑨ Joe Franklin
Ⓗ **Movie:** Saturday Night Fever

1:15
Ⓦ **Movie:** Thief of Hearts

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** Captains of the Clouds (1942). James Cagney, Dennis Morgan. Up, up, and away!
⑨ **Movie:** Holiday (1938). Katharine Hepburn, Cary Grant.
⑪ Start of Something Big

2:30
④ Ben Casey

2:50
Ⓢ **Movie:** Dune

3:00
⑪ Space: 1999
Ⓦ **Movie:** The Gift

3:05
Ⓗ **Movie:** Sudden Impact (cc)

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:22
⑤ Get Smart

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ F Troop

5:10
Ⓗ Down and Out in America

5:15
Ⓢ Brothers (cc)

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

THU., DEC. 5

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Food for Thought
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓢ REO Speedwagon "Wheels Are Turnin' "
Ⓦ **Movie:** Man's Castle

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Shadow Chasers (cc)
⑨ News
⑪ **Movie:** Miracle on 34th Street (1947). Maureen O'Hara. Santa's been "colorized."
㉑ Andrea Doria: The Final Chapter (cc)
㉛ New York Screening Room
Ⓗ **Movie:** Protocol (cc)
Ⓝ **Movie:** Carnal Knowledge
Ⓢ **Movie:** Sahara (1984)

8:30
④ Family Ties
⑤ All in the Family
⑨ Family Feud
⑬ A Walk Through the 20th Century With Bill Moyers: The Democrat and the Dictator. FDR and Adolf Hitler. (cc)
Ⓦ **Movie:** Places in the Heart

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑦ Dynasty II: The Colbys (cc)
⑨ **Movie:** Bus Stop (1956). Marilyn Monroe, Hope Lange.
㉛ Only One New York

9:30
④ Night Court
㉑ Titanic: A Question of Murder
㉛ Neighborhood Voices

9:35
⑬ D-Day: The Liberation of France

10:00
② Knots Landing
④ Hill Street Blues
⑤ ⑪ News
⑦ 20/20 (cc)
㉛ On Our Own
Ⓗ **Movie:** The Razor's Edge (1984)
Ⓝ **Movie:** Kings of the Road
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
㉑ This Old House (cc)
㉛ Doctor Who

10:35
⑬ Harry James: You Made Me Love You

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓢ **Movie:** Crimes of Passion (cc)
Ⓦ **Movie:** Making It Big

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report

11:35
⑬ A Passion for Excellence: An Evening With Tom Peters

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Comedy Break

12:15
Ⓗ Rich Little & a Night of 42 Stars

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑪ Star Trek
Ⓦ **Movie:** Not for Publication

12:40
② **Movie:** King's Crossing (1982). Bradford Dillman, Beatrice Straight.

12:50
Ⓢ **Movie:** Johnny Dangerously

1:00
⑤ Get Smart
⑦ **Movie:** The Gypsy Moths (1969). Burt Lancaster, Deborah Kerr, Gene Hackman.
⑨ Joe Franklin
Ⓝ **Movie:** Kind Hearts and Coronets

1:20
Ⓗ Inside the NFL

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** The Italian Job (1969). Michael Caine, Noël Coward.
⑨ **Movie:** Pittsburgh (1942). John Wayne, Marlene Dietrich.
⑪ Lifestyles of the Rich and Famous
Ⓦ **Movie:** D.C. Cab

2:20
Ⓗ **Movie:** Cal

2:30
④ Ben Casey
Ⓢ Martin Short: Concert for the North Americas

3:00
⑪ Space: 1999

3:30
④ Ben Casey
Ⓢ **Movie:** Silkwood

3:45
Ⓦ **Movie:** Man's Castle

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:10
⑤ Get Smart
Ⓗ **Movie:** Not for Publication

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ F Troop

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

5:40
Ⓗ Coming Attractions

5:45
Ⓢ Santa's Magic Toy Bag

FRI., DEC. 6

6:00
② ④ ⑦ News
⑤ Diff'rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Rockschool
Ⓗ **Movie:** Wholly Moses

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Doctor Who

7:00
② ④ ⑦ News
⑤ Three's Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Capitol Journal
㉑ Nightly Business Report
Ⓦ **Movie:** Terms of Endearment

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ ⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Twilight Zone
④ Knight Rider
⑤ **Movie:** A Night at the Opera (1935). The Marx Brothers (Groucho, Chico, and Harpo). Presentation augmented by statements from film's survivors.
⑦ Webster (cc)
⑨ News
⑪ **Special:** Yogi's First Christmas
㉑ ㉛ Washington Week in Review
Ⓗ **Movie:** Night of the Comet (cc)
Ⓝ **Movie:** Choose Me
Ⓢ **Movie:** The River (cc)

8:30
⑦ Mr. Belvedere (cc)
⑨ Family Feud
⑬ ㉛ Wall Street Week
㉑ The Moviemakers: The Classic Western

9:00
② Dallas
④ Misfits of Science
⑦ Diff'rent Strokes (cc)
⑨ **Movie:** Little Lord Fauntleroy (1980). Ricky Shroder, Alec Guinness.
㉑ **Movie:** Rose of Washington Square (1939). Alice Faye, Tyrone Power.
㉛ Masterpiece Theatre: Bleak House

9:05
⑬ Great Performances: The Importance of Being Earnest (cc)

9:30
⑦ Benson (cc)
Ⓦ **Movie:** Falling in Love

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Our Family Honor (cc)
㉛ State of the Arts
Ⓗ **Boxing:** Donald Curry vs. Milton McCrory

N **Movie:** The Bostonians

10:15
S **Movie:** Coal Miner's Daughter

10:30
31 Doctor Who

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
21 Rosemary Clooney, With Love
31 Switch On Japan

11:15
W **Movie:** Private Moments

11:30
2 **Movie:** Lovely but Deadly (1983). Lucinda Dooling, Richard Herd.
4 Tonight Show
5 Dynasty
7 Nightline
9 TV 2000
11 The Honeymooners
13 Soundstage: Tina Turner
H The Hitchhiker

12 MIDNIGHT
7 Headline Chasers
11 Comedy Break
H **Movie:** Hardcore
N **Movie:** Jazzman

12:30
4 Friday Night Videos
5 Comedy Tonight
7 New York Hot Tracks
9 Best of Saturday Night Live
11 Star Trek
S **Movie:** Going Berserk

12:45
W **Movie:** Luscious

1:00
5 Star Search '85
9 Joe Franklin

1:30
2 **Movie:** Runaway! (1973). Ben Murphy, Ben Johnson. Snowy mountain, brakeless train.
11 News

1:55
H **Movie:** Gorky Park

2:00
4 News
5 **Movie:** The Apprenticeship of Duddy Kravitz (1974). Richard Dreyfuss, Randy Quaid.
7 Eye on Hollywood
9 **Movie:** Above Suspicion (1943). Joan Crawford.
11 Solid Gold
S **Movie:** Videodrome

2:15
W **Movie:** Slayground

2:30
4 Price Is Right
7 **Movie:** The Vampires (1968). Gordon Scott, Gianna Maria Canale.

3:00
4 Music City USA
11 Ethiopia: The Nightmare Continues

3:12
2 Newsmakers

3:30
4 Hit City

3:35
S **Movie:** The Red Shoes

3:42
2 **Movie:** Keep the Doctor Away (1968). Robert Goulet, Carol Lawrence.

3:45
W **Movie:** The Evil That Men Do

4:00
4 Ben Casey
9 Joe Franklin
11 Space: 1999

4:10
H **Movie:** Whirlpool

4:16
5 Get Smart

5:00
4 Ben Casey
9 News
11 U.S. Farm Report

5:11
2 **Movie:** Fools, Females and Fun (1976). Dick Sargent, Julie Newmar.

5:30
11 News

5:50
S Silent Night

MON., DEC. 9

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 This Old House (cc)
H **Movie:** Wavelength
W Willie Nelson's Texas Party

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: A Portrait of John Ford
21 Nightly Business Report
S Faerie Tale Theatre: The Three Little Pigs (cc)
W **Movie:** Songwriter

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock (cc)

8:00
2 **Special:** Alice in Wonderland. Starring Donald O'Connor.
4 TV's Bloopers and Practical Jokes
5 **Special:** He-Man and She-Ra—A Christmas Special
7 Hardcastle and McCormick (cc)
9 News
11 **Special:** Solid Gold Christmas Special
21 Comet Halley (cc)
31 Beats of the Heart
H **Movie:** Windy City
N **Movie:** Comfort and Joy
S Robin Hood: Lord of the Trees

8:30
9 Family Feud
13 Adam Smith's Money World

9:00
4 **Movie:** Love Is Never Silent. Mare Winningham, Sid Caesar, Cloris Leachman.
5 **Special:** John Lennon Remembered
7 **Football:** Los Angeles Rams vs. San Francisco 49ers
9 **Movie:** The King and I (1956). Yul Brynner, Deborah Kerr.
13 Saint Gaudens Augustus: The Masque of Golden Bowl
21 Remembering Life
31 Playing Shakespeare: Exploring Character
S **Movie:** When a Stranger Calls
W **Movie:** Coal Miner's Daughter

10:00
2 Cagney & Lacey
5 11 News
13 River Journeys: Rio Sao Francisco With Germaine Greer
21 Vietnam: A Television History—The End of the Tunnel (1973–1975) (cc)
31 Mini Playhouse
H **Movie:** Cal
N **Movie:** Experience Preferred . . . but Not Essential

10:30
31 Doctor Who

11:00
2 4 News
5 Taxi
11 Carson's Comedy Classics
13 A Conversation With Malcolm Forbes
21 Nightly Business Report
31 Switch On Japan
S **Movie:** Sahara (1984)

11:15
W **Movie:** Puss 'n' Boots

11:30
2 Remington Steele
4 Best of Carson
5 Dynasty
11 The Honeymooners
21 Long Island Report

11:50
H **Movie:** Protocol (cc)

12 MIDNIGHT
7 News
9 Bizarre
11 Comedy Break
N **Movie:** Carnal Knowledge

12:30
4 David Letterman
5 Comedy Tonight
7 Nightline
9 Best of Saturday Night Live
11 Star Trek

12:40
2 **Movie:** Sweet November (1968). Sandy Dennis, Anthony Newley.

12:45
W **Movie:** Not for Publication

1:00
5 **Special:** Omni: Lifestyles of the 21st Century
7 Headline Chasers
9 Joe Franklin
S **Movie:** Crimes of Passion (cc)

1:30
4 11 News
7 **Movie:** The Jayhawkers (1959). Jeff Chandler, Fess Parker.
H 1st & Ten

2:00
2 News
4 Price Is Right
5 **Movie:** Separate Tables (1958). Deborah Kerr, Rita Hayworth, David Niven, Burt Lancaster.
9 **Movie:** Death Rage (1976). Yul Brynner, Martin Balsam.
11 **Movie:** The Hireling (1973). Sarah Miles, Robert Shaw. Chauffeur falls for recently widowed mistress.
H **Movie:** The Seduction

2:15
W **Movie:** The Gift

2:30
4 Ben Casey

2:45
S **Movie:** Dune (cc)

3:30
4 Ben Casey

3:50
H **Movie:** Songwriter (cc)

4:00
9 Joe Franklin
11 Space: 1999
W Hall and Oates: The Liberty Concert

4:06
5 Get Smart

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 F Troop

5:10
S Faerie Tale Theatre: The Three Little Pigs (cc)

5:30
4 Here's Lucy
7 Morning Stretch
11 News

TUE., DEC. 10

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Yan Can Cook
S Rockshow

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Doctor Who

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report
W **Movie:** Oh, God! You Devil

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SOLUTIONS TO LAST WEEK'S PUZZLES

	P	L	A	I	N	S	P	E	A	K	I	N	G	
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TELEVISION

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 For Better or for Worse

8:00
❷ **Special:** Alice in Wonderland. (See 11/9, 8 p.m.)
❹ A-Team
❺ P.M. Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Movie:** Raggedy Man (1981). Sissy Spacek, Eric Roberts.
㉑ Hanukkah
㉛ Mystery!: My Cousin Rachel
🅗 **Movie:** Heartbreakers (cc)
🅝 **Movie:** The Discreet Charm of the Bourgeoisie
🅢 **Movie:** The Last Starfighter

8:30
❺ All in the Family
❼ Growing Pains (cc)
❾ Family Feud
⓭ Innovation
㉑ Family Matters

9:00
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** Hot Millions (1968). Peter Ustinov, Karl Malden.
⓭ A Walk Through the 20th Century With Bill Moyers: I. I. Rabi: Man of the Century (cc)
㉑ Masterpiece Theatre: The Last Place on Earth (cc)
㉛ Trash
🅦 **Movie:** The Dresser

10:00
❷ **Special:** Johnny Cash Special
❹ Remington Steele
❺ ⓫ News
❼ Spenser: For Hire (cc)
⓭ The Brain: States of Mind (cc)
㉑ Poldark
㉛ Hanukkah
🅗 The Hitchhikers
🅝 **Movie:** Choose Me
🅢 **Movie:** Repo Man

10:30
㉛ Doctor Who
🅗 **Movie:** Fortress (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Intercom
㉑ Nightly Business Report
㉛ Switch On Japan
🅦 **Movie:** Making It Big

11:30
❷ Simon & Simon
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ The Billy Graham Southern New England Crusade
⓫ The Honeymooners
㉑ Long Island Report

11:45
🅢 Martin Short: Concert for the North Americas

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ SCTV
🅝 **Movie:** The Bostonians

12:05
🅗 Not *Necessarily* the News

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
🅦 **Movie:** Blame It On Rio

12:35
🅗 **Movie:** 10

12:40
❷ McCoy

12:45
🅢 **Movie:** The World Is Full of Married Men

1:00
❺ Get Smart
❼ **Movie:** Flaming Feather (1952). Sterling Hayden, Barbara Rush.
❾ Joe Franklin

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Invisible Stripes (1939). Humphrey Bogart, William Holden.
❾ **Movie:** Taras Bulba (1962). Yul Brynner. Title describes his head.
⓫ **Movie:** Joy in the Morning (1965). Richard Chamberlain.

2:30
❹ Ben Casey
🅦 **Movie:** The Buddy System

2:35
🅢 **Movie:** Monty Python's the Meaning of Life

2:40
🅗 **Movie:** Carnal Knowledge

3:30
❹ Ben Casey

3:45
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Space: 1999

4:25
🅗 **Movie:** Touched
🅢 **Movie:** Repo Man

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

Weekend, December 7–8

SAT., DEC. 7

6:00
❹ Carrascolendas
❺ Young Edition
❾ David Toma
⓫ It's Your Business
🅗 **Movie:** High School U.S.A. (cc)

6:30
❷ Patchwork Family
❹ Sonrisas
❺ World Tomorrow
❼ Hee Haw
❾ Face-off
⓫ Josie and the Pussycats
🅢 **Movie:** Something Wicked This Way Comes

7:00
❹ Robotech
❺ Terrahawks
❼ Davey and Goliath
❾ New Jersey People
⓫ Tom and Jerry

7:30
❷ Kidsworld
❹ Cliffwood Avenue Kids
❺ Woody Woodpecker
❼ Kids, Incorporated
❾ In Depth
⓫ Voltron

8:00
❷ Berenstain Bears
❹ Snorks
❺ Wonderama
❼ Scooby's Mystery Funhouse/ABC Funfit
❾ Straight Talk
⓫ Thunderbirds: 2086
⓭ Adam Smith's Money World
🅗 **Movie:** Tommy

8:30
❷ The Wuzzles
❹ Gummi Bears
❺ The Flintstones
❼ Bugs Bunny/Looney Tunes Comedy Hour
⓫ Superfriends
⓭ Wall $treet Week
🅢 Elvis on Tour

9:00
❷ Jim Henson's Muppet Babies
❹ Smurfs
❺ Dukes of Hazzard
❾ Millionaire Maker
⓫ The Munsters
⓭ John McLaughlin: One on One
🅦 The Best Christmas Pageant Ever

9:30
❷ Dungeons and Dragons
❼ Ewoks/Droids Adventure Hour
⓫ Puttin' on the Hits
⓭ Washington Week in Review
㉛ On Our Own

10:00
❷ Hulk Hogan's Rock 'n' Wrestling!
❺ Bionic Woman
❾ Misadventures of Sheriff Lobo
⓫ Wrestling
⓭ The Constitution: That Delicate Balance—Federalism: The National Government Versus the States (cc)
㉛ Body Electric
🅗 Inside the NFL
🅦 **Movie:** The Fantastic Adventures of Unico

10:05
🅢 **Movie:** The Yellow Cab Man

10:30
❹ Punky Brewster
❼ Super Powers Team: Galactic Guardians
㉛ Owl TV

11:00
❷ Storybreak
❹ Alvin and the Chipmunks
❺ **Special:** The 11th Annual Monte Carlo World Pro-Celebrity Tennis Classic
❼ 13 Ghosts of Scooby Doo
❾ Wrestling
⓫ Soul Train
⓭ D-Day: The Liberation of France
㉛ Secret City
🅗 Remember When: On the Air—The Story of Radio in America

11:30
❷ Dungeons & Dragons
❹ Kidd Video
❺ **Movie:** Reap the Wild Wind (1942). Ray Milland, John Wayne.
❼ The Littles
㉛ Rockschool
🅢 **Movie:** Protocol (cc)
🅦 **Movie:** Roseanna McCoy

11:55
㉑ Gourmet Cooking

12 NOON
❷ Land of the Lost
❹ Mr. T
❼ Weekend Specials (cc)
❾ Voyagers
⓫ Star Games
⓭ A Walk Through the 20th Century With Bill Moyers: The Democrat and the Dictator. (See 12/5, 8:30 p.m.)
㉛ Video Music Box (Part 1)
🅗 **Movie:** A Christmas Story (cc)

12:30
❷ Charlie Brown and Snoopy Show
❹ Spiderman and His Amazing Friends
❼ American Bandstand
㉑ This Old House (cc)

1:00
❷ Get Along Gang
❹ Santa Claus Is Coming to Town
❼ **Golf:** J.C. Penny Golf Classic
❾ **Hockey:** Rangers vs. Philadelphia Flyers
⓫ **Movie:** Zapped! (1982). Scott Baio, Willie Aames.
⓭ Rogers and Hammerstein: The Sound of American Music
㉑ Kathy's Kitchen
㉛ Video Music Box (Part 2)
🅦 **Movie:** Hambone and Hillie

1:30
❷ **Basketball:** Kansas vs. North Carolina State
㉑ Square-Foot Gardening

H **Movie:** Saturday Night Fever
S **Movie:** Mae West

2:00
4 **Bowling:** PBA Fall Tour
5 **Movie:** Mary and Joseph: A Story of Faith (1979). Blanche Baker, Jeff East.

2:15
21 How to Play the Piano Despite Years of Lessons

2:30
W **Movie:** The Razor's Edge (1984)

2:45
21 The Magic of Watercolors

2:55
13 The Brain: Madness

3:00
7 **Football:** SMU vs. Oklahoma
11 C.H.I.P.S.

3:25
21 Motorweek

3:30
2 **Football:** Miami vs. Notre Dame
4 Sports World
H **Movie:** High School U.S.A. (cc)
S **Movie:** Grown-ups

4:00
9 **Special:** Yes, Virginia, There Is a Santa Claus
11 Dance Fever
21 House for All Seasons (cc)

4:05
13 Great Moments With National Geographic (cc)

4:30
9 **Special:** The Little Rascals Christmas Special
11 Puttin' on the Hits
21 Rockschool

5:00
4 1985 Heisman Award Show
5 Pinocchio's Christmas
9 Greatest American Hero
11 Fame
21 German Professional Soccer
31 Video Music Box (Part 1)
W **Movie:** The Doctor Takes a Wife

5:30
H **Movie:** Meatballs Part II (cc)
S **Movie:** Something Wicked This Way Comes

5:55
13 Nova (cc)

6:00
4 News
5 What's Happening Now
9 Wrestling
11 Dempsey & Makepeace
21 The Brain: Madness (cc)
31 Only One New York

6:30
4 News
5 Small Wonder
31 Eye on Dance

7:00
2 7 9 News
4 Prime of Your Life
5 Too Close for Comfort
11 The Jeffersons
13 Wonderworks
21 Wall Street Week
31 Cambridge Forum Presents: Preventing Nuclear War
H Emmet Otter's Jug-Band Christmas
W **Movie:** Loveliness

7:05
S Robin Hood: The Children of Israel

7:30
2 The Life Savers
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 In Search Of
11 At the Movies
21 Inside Albany
31 McLaughlin Group

8:00
2 Dr. Seuss' How the Grinch Stole Christmas
4 Gimme a Break
5 **Movie:** The Harder They Fall (1956). Humphrey Bogart, Rod Steiger. The fight game.
7 Hollywood Beat (cc)
9 **Special:** Barbara Mandrell Christmas Special
11 Solid Gold
13 **Special:** Christmas Special With Luciano Pavarotti
21 *Great Performances:* Brideshead Revisited (cc)
31 Mini Playhouse
H **Movie:** A Christmas Story (cc)
N **Movie:** Falasha
S **Movie:** Protocol (cc)

8:30
2 Frosty the Snowman
4 Facts of Life
31 Looking East
W **Movie:** City Heat

9:00
2 **Movie:** Victor/Victoria (1982). Julie Andrews, Robert Preston, James Garner.
4 Golden Girls
7 Lady Blue (cc)
9 **Special:** Shirley MacLaine's Special: Every Little Movement
11 Star Games
21 Speaking of Love: Leo Buscaglia
31 Hello Jerusalem

9:05
13 **Movie:** It's a Wonderful Life (1946). James Stewart, Donna Reed, Lionel Barrymore. We should all have such a life.

9:30
4 227
H 1st & Ten

10:00
4 Hunter
5 11 News
7 Love Boat (cc)
9 Wrestling
31 Playing Shakespeare: Passion and Coolness
H Not *Necessarily* the News
N **Movie:** Wartime Romance
S **Movie:** Nightmares

10:30
5 Black News
11 FTV
21 Pete Seeger and Arlo Guthrie: Together in Concert
H **Movie:** Saturday Night Fever

10:45
S **Movie:** H.O.T.S.

11:00
4 7 News
5 **Movie:** Yellow Submarine (1968). The Beatles save Pepperland from the Blue Meanies.
9 Racing
11 Tales From the Darkside
W **Movie:** Midnight Heat

11:30
2 News
4 Saturday Night Live
7 News (cc)
9 **Movie:** Maneaters Are Loose! (1978). Steve Forrest, Tom Skerritt
11 **Movie:** Mirage (1965). Gregory Peck, Walter Matthau. Peck forgets himself.

11:45
7 Dick Clark's Nitetime

12 MIDNIGHT
13 **Special:** Christmas Special With Luciano Pavarotti
N **Movie:** The Lavender Hill Mob

12:15
2 **Movie:** Magical Mystery Tour (1969). The Beatles: "I Am the Walrus."

12:30
W **Movie:** The Pussycat Syndrome

12:35
H **Movie:** Goin' All the Way

12:45
7 **Movie:** When Eight Bells Toll (1971). Anthony Hopkins, Robert Morley.

1:00
4 Joe Forrester
5 **Movie:** Tora! Tora! Tora! (1970). Martin Balsam, Jason Robards.

1:15
2 America This Week

1:30
9 **Movie:** Slaughter on Tenth Avenue (1957). Richard Egan, Jan Sterling. The rackets.
11 News
S **Movie:** The Lonely Guy

2:00
4 Ben Casey
11 At the Movies
W **Movie:** The Razor's Edge (1984)

2:05
H **Movie:** Heat and Dust

2:15
2 **Movie:** Star Pilot (1970). Kirk Morris, Gordon Mitchell.

2:30
11 **Movie:** Susannah of the Mounties (1939). Shirley Temple, Randolph Scott.

2:35
7 **Movie:** Asylum (1972). Peter Cushing, Britt Ekland.

3:00
4 **Movie:** White Zombie (1932). Bela Lugosi, Madge Bellamy. Army of zombies at a sugar mill.

3:30
9 **Movie:** Get Down and Boogie (1975). Trina Parks, Roger Mosley.

3:45
S **Movie:** Mae West

4:05
2 **Movie:** Serpico (1973). Al Pacino, John Randolph.

4:20
H **Movie:** Carnal Knowledge

4:30
11 One Step Beyond

5:00
9 News
11 F Troop
S Amahl & the Night Visitors

5:30
4 Agriculture USA
9 Millionaire Maker
11 News

SUN., DEC. 8

6:00
4 Joy of Gardening
5 Black News
9 In Depth
11 Insight
S **Movie:** Hambone and Hillie

6:05
H **Movie:** Hans Christian Andersen

6:30
2 Kidsworld
4 Journey to Adventure
5 Young Edition
7 11 Christopher Close-up
9 New Jersey People

6:45
11 Davey and Goliath

7:00
2 Hot Fudge
4 Robotech
5 Hour of Power
7 Faith for Today
9 Face-off
11 Old Time Gospel Hour

7:30
2 Channel 2 the People
4 Funtastic World of Hanna-Barbera
7 This Is the Life
9 Meet the Mayors
13 Sesame Street (cc)
S **Movie:** Runaway Island: Bush Ranger

8:00
2 Way to Go
5 Jimmy Swaggart
7 Insight
9 It Is Written
11 Frederick K. Price
H **Movie:** Irreconcilable Differences (cc)

8:30
2 For Our Times
7 World of Photography
9 Day of Discovery

8:40
13 Mister Rogers' Neighborhood

9:00
2 Sunday Morning
4 Visiones
5 He-Man and the Masters of the Universe
7 Tiempo
9 Oral Roberts
11 Josie and the Pussycats

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TELEVISION

Ⓦ **Movie:** The Trouble With Harry

9:25
⑬ Sesame Street (cc)

9:30
④ Religious Program
⑤ Plastic Man
⑦ News Conference
⑨ Point of View
⑪ Heathcliff
Ⓢ Faerie Tale Theatre: Princess and the Pea (cc)

10:00
⑤ Woody Woodpecker & Bugs Bunny
⑦ America's Top Ten
⑨ Sunday Mass
⑪ Super Sunday
Ⓗ Fraggle Rock (cc)

10:30
② Face the Nation
④ First Estate: Religion in Review
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Hanukkah
Ⓗ The Trolls and the Christmas Express
Ⓢ **Movie:** A Christmas Story

11:00
② Wall Street Journal Report
④ Meet the Press
⑤ **Movie:** The Wizard of Oz (1985). Animated version.
⑨ David Toma
⑪ FTV
⑬ Wonderworks (cc)
Ⓗ **Movie:** Cheech & Chong's the Corsican Brothers
Ⓦ **Movie:** Love and Death

11:30
② Newsmakers
④ News 4orum
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑪ Abbott and Costello
㉑ Wall $treet Week

12 NOON
② NFL Week in Review
④ McLaughlin Group
⑨ Dr. Schuller
⑪ **Movie:** Here Come the Co-eds (1945). Bud Abbott, Lou Costello.
⑬ **Movie:** Becket (1964). (See 12/4, 8:30 p.m.)
㉑ Tony Brown's Journal

12:05
Ⓢ The Honeymooners . . . The Lost Episodes

12:30
② **Movie:** Trapped (1973). James Brolin, Susan Clark.
④ NFL '85
⑦ Wild Kingdom
㉑ **Movie:** The Lost City (1935). William Boyd, George Hayes.
Ⓗ **Movie:** Wuthering Heights (1939)

1:00
④ **Football:** Jets vs. Buffalo Bills
⑤ **Movie:** Arabian Nights (1942). Jon Hall, Leif Erickson.
⑦ Like It Is
⑨ **Movie:** Big Mo (1973). Bernie Casey, Bo Svenson.
Ⓢ **Movie:** My Foolish Heart

Ⓦ **Movie:** Broadway Danny Rose

2:00
② **Movie:** The Family Nobody Wanted (1975). Shirley Jones, James Olson.
⑦ Ebony/Jet Showcase
⑪ **Movie:** The Best Years of Our Lives (1946). Fredric March, Myrna Loy, Dana Andrews, Teresa Wright. Coming home.
㉑ When Comedy Was King

2:30
⑦ **Golf:** J.C. Penny Golf Classic
Ⓗ Before the Cameras Roll
Ⓦ **Movie:** Yentl

2:45
⑤ **Movie:** Kings of the Sun (1963). Yul Brynner, George Chakiris.

3:00
⑨ **Movie:** Stingray (1978). Christopher Mitchum, Sherry Jackson.
⑬ **Movie:** It's a Wonderful Life (1946). (See 12/7, 9:05 p.m.)
Ⓗ **Movie:** Hans Christian Andersen
Ⓢ It's Showtime

3:30
② NFL Today
Ⓢ REO Speedwagon "Wheels Are Turnin' "

4:00
② **Football:** Giants vs. Houston Oilers
④ **Football:** Los Angeles Raiders vs. Denver Broncos
㉑ The Naked Gershwin

4:30
⑦ Greatest Sports Legends—Joe Morgan
Ⓢ **Movie:** Saturday Night Fever

5:00
⑤ Kojak
⑦ Hollywood Close-up
⑨ Black Sheep Squadron
⑪ Fame
㉑ Rogers and Hammerstein: The Sound of American Music
Ⓗ Fraggle Rock (cc)
Ⓦ **Movie:** The Adventures of Tin-Tin

5:30
⑦ It's a Living
⑬ The Snowman

5:45
Ⓗ **Movie:** The Razor's Edge (1984) (cc)

6:00
④ ⑦ News
⑤ **Movie:** Saturn 3 (1980). Farrah Fawcett, Kirk Douglas.
⑨ Police Story
⑪ **Movie:** Curse of the Pink Panther (1983). Robert Wagner, David Niven. Curse, indeed.

6:05
⑬ Great Performances: Dance in America: Cinderella

6:30
④ ⑦ News
Ⓢ **Movie:** Hambone and Hillie

7:00
② 60 Minutes
④ Punky Brewster
⑦ In the Best Neighborhoods
⑨ Street Hawk
㉑ **Movie:** Brigadoon (1954). Gene Kelly, Van Johnson, Cyd Charisse.
Ⓦ **Movie:** Garbo Talks

7:30
④ Silver Spoons

8:00
② Murder, She Wrote
④ Amazing Stories
⑤ Star Search '85
⑦ MacGyver (cc)
⑨ David Toma
⑪ Lifestyles of the Rich and Famous
⑬ Masterpiece Theatre: Bleak House (cc)
Ⓗ **Movie:** Irreconcilable Differences (cc)
Ⓝ **Movie:** The Tenant
Ⓢ **Movie:** A Christmas Story

8:30
④ Alfred Hitchcock Presents
⑨ Face-off

8:45
㉛ City Comment

9:00
② Crazy Like a Fox
④ **Movie:** The Final Jeopardy. Richard Thomas, Mary Crosby. Couple terrorized by street gang.
⑤ Merv Griffin
⑦ **Football:** Pittsburgh Steelers vs. San Diego Chargers (cc)
⑨ New Jersey People
⑪ Start of Something Big
㉑ **Movie:** Kiss Me Kate (1953). Howard Keel, Kathryn Grayson, Ann Miller.
㉛ The Prisoner
Ⓦ **Movie:** Being There

9:05
⑬ Masterpiece Theatre: Bleak House (cc)

9:30
⑨ In Depth

9:35
Ⓢ Inside Broadway

10:00
② Trapper John, M.D.
⑤ ⑪ News
⑨ Hispanic Horizons
㉛ Window on World Television
Ⓗ Down and Out in America
Ⓢ Brothers (cc)

10:05
⑬ Great Performances: Lena Horne: The Lady and Her Music

10:15
Ⓝ **Movie:** Irezumi

10:30
⑤ Sports Extra
⑨ Meet the Mayors
⑪ Watch on Washington
Ⓢ Washingtoon

11:00
② ④ News
⑤ Taxi
⑨ World Tomorrow
⑪ Odd Couple
Ⓗ **Movie:** Sudden Impact (cc)
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
② News
Ⓦ **Movie:** Broadway Danny Rose

11:30
⑤ Blue Knight
⑨ Millionaire Maker
⑪ The Honeymooners

11:45
② Sports Update
④ Strictly Business
Ⓢ **Movie:** Under the Volcano

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ News
⑨ Jimmy Swaggart
⑪ Star Trek
Ⓝ **Movie:** Buffalo Bill and the Indians

12:30
④ **Movie:** It's a Wonderful Life (1946). (See 12/7, 9:05 p.m.)
⑤ Naked City
⑦ News (cc)

12:45
⑦ Sports Special
Ⓦ **Movie:** Love and Death

1:00
② Barnaby Jones
⑦ **Movie:** The Naked Jungle (1954). Charlton Heston, Eleanor Parker. Plantation owner and his mail-order bride find themselves surrounded by killer ants.
⑨ **Movie:** Gunga Din (1939). Cary Grant, Douglas Fairbanks Jr., Victor McLaglen. Dr. Zorba to the rescue!
⑪ Tales From the Darkside
Ⓗ **Movie:** Body Double (cc)

1:30
⑤ David Susskind
⑪ News

1:45
Ⓢ **Movie:** Oh Alfie!

2:00
② News
⑪ **Movie:** Red Mountain (1951). Alan Ladd, John Ireland. Quantrill and his raiders.

2:30
④ Positively Black

2:50
⑦ **Movie:** Trade Winds (1938). Fredric March, Joan Bennett.

3:00
④ First Estate: Religion in Review
⑨ **Movie:** Then There Were Three (1961). Frank Latimore, Alex Nicol.
Ⓗ **Movie:** The Razor's Edge (1984) (cc)

3:30
⑤ World Vision
Ⓢ **Movie:** City Heat

4:00
⑪ Emergency!

5:00
⑨ News

5:15
Ⓗ **Movie:** Cheech & Chong's the Corsican Brothers
Ⓢ Santa's Magic Toy Bag

5:30
⑦ Morning Stretch

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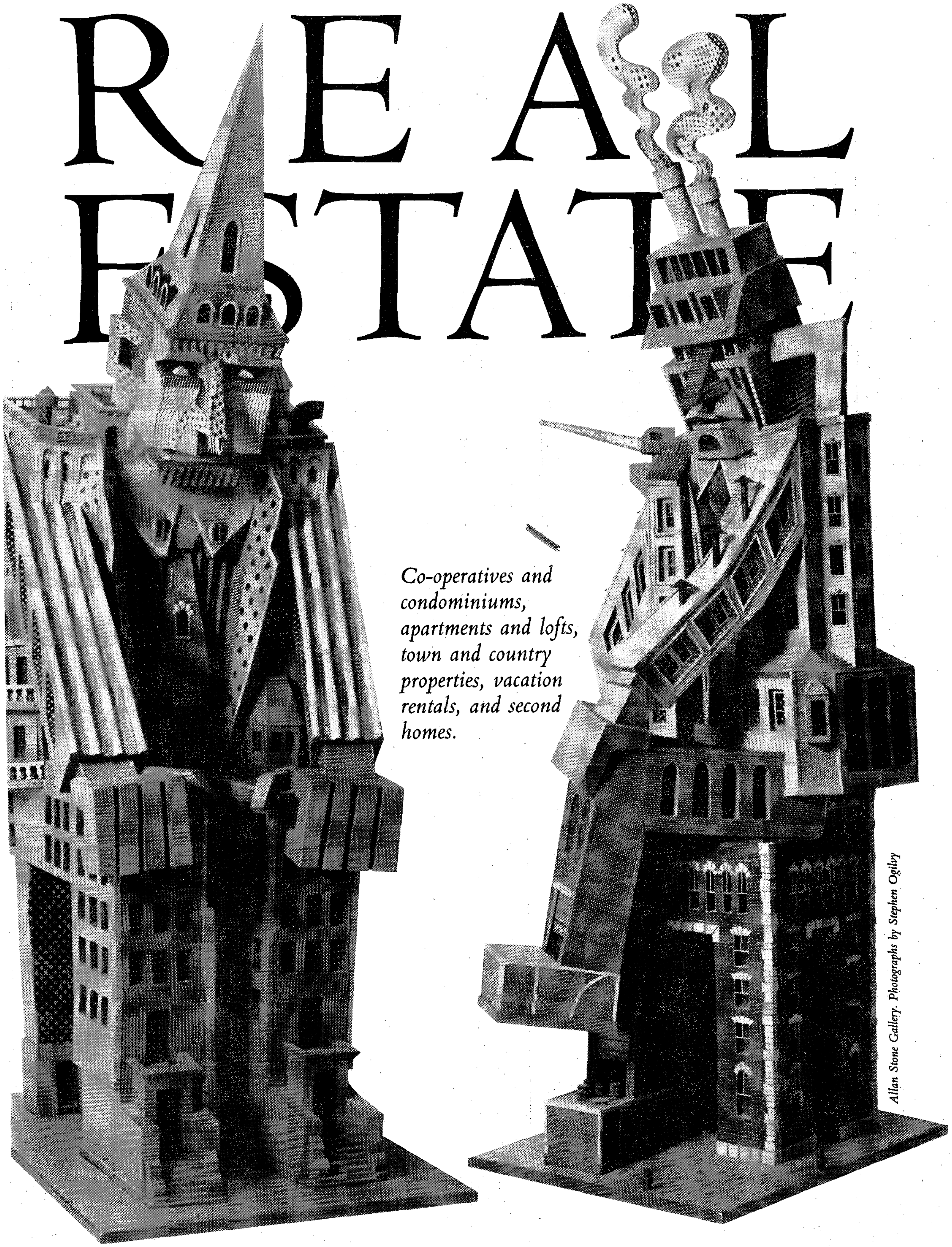

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A City, James Grashow, 1981

Allan Stone Gallery. Photographs by Stephen Ogilvy

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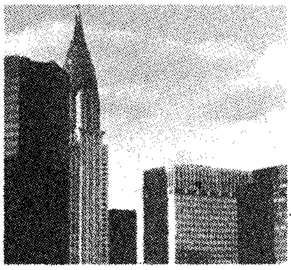

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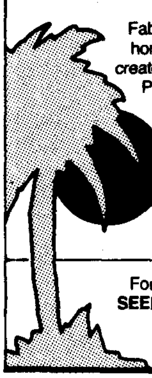

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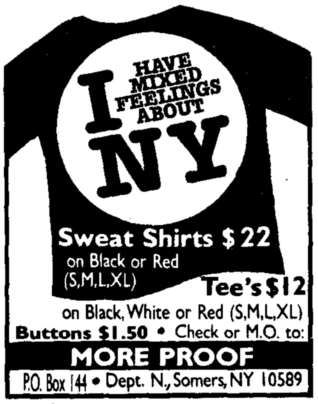
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Very Pretty Woman—Seeks Jewish man, 38-48, to share Caribbean in winter, Europe in summer, restaurants, movies, museums, everything. NYM R890.

A Best Bet—Captivating lady (looks, mind, deeds), lawyer, seeks smart, strong, wonderful man, 35-50. NYM A153.

Attractive Male, 5'7", 30, Successful—Seeks female, 20-30, who enjoys the day life, the night life and having fun. Photo preferred, note. NYM R950.

Sincere Sensitive Successful—Businessman, 38, 6'1", 175 lbs, attractive, athletic, good wit. Widowed over 6 years with 3 children under 12. Seeks tall, educated, caring, Italian-American beauty to share life's joys and treasures. Nurses/teachers welcomed. Phone/bio/photo. NYM G165.

Glory Days?—Jewish female, 32, 5'7", slim, very pretty, classy yet down to earth, who enjoys music, movies, tennis, romantic dinners and more. Seeks special man who enjoys same. Photo, please. NYM G168.

54, Professional, Christian Male—Enjoyed the good things in life before being widowed. Still very viable. Looking for a real down-to-earth gal, with a zest for living to share same and for me to share her enjoyments. Photo. NYM G106.

Successful And Sweet—Beautiful, Jewish Manhattanite, 32, athletic, shapely, MBA, media executive. Seeks professional man, 28-40, for long-term relationship. Photo/phone. NYM G166.

Man With Style—Trial lawyer, partner law firm, youthful 50's, 6'1", 175 lbs, great catch. Seeks woman, 35-45, with charm, style and grace and, oh yes, substance, with brains and beauty thrown in. Bio, phone, photo. NYM V061.

Successful Jewish Male—27-year-old, good-looking, financial executive seeks warm, sensitive, attractive woman to share best life has to offer. Note/photo/phone. NYM G167.

Beauty Plus Brains—Tall lady, 42, seeks successful, cultured man. NYM S940.

39, 5'11"—Never before married, hard working physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S769.

Handsome Exec—6'1", 52, lives on LI, seeks bright, pretty lady for serious relationship. Phone/photo. NYM G087.

Passion For Excellence—Brainy, sensual beauty, seeks Jewish, real man for romantic adventure. Photo. NYM G109.

Beautiful Cultured Muslim Lady—Seeks single gentleman of similar background. Photo/bio. NYM R841.

Communications, Personality, Looks—35, handsome male, sexy, active, different, fun, creative, special, dance, art, horse riding, heart and soul. Send photo. NYM S986.

Irresistible Career Mom—38, attractive, tall, slim, smart, funny, loving and sexy. Has two little boys. Seeks easygoing man to share a happy, balanced life of work, friends and family. NYM S998.

STRICTLY PERSONALS

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Enough Is Enough—And if you've been aying that too, then why not meet a sucessful, single, Jewish female professional who is attractive, fun-loving but also serious, sensitive, and warm. Enjoy travel, movies, dancing, theater, dining out or ust staying at home and cooking a good meal. Interested in meeting a man, 30-45 years old, to complement my humor and zest for living. I'd like to complete my ife. Send note and we'll talk over drinks soon. NYM S999.

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Design/Build Contractor—Ready to joint venture with a Christian female who shares many of the same interests. A female who enjoys the arts, music, dancing, dinner parties, travel, dining out, skiing, ogging, staying in shape at a health club, beaches, exploring town and country, or ust being with friends. If you are a professional, non-smoker/drug-user, interested in meeting a man, 5'9", mid 40's, tell me about yourself. Photo, your option. NYM R835.

Attractive, Articulate, Aware—Jewish professional woman, 39, 5'3", slim, Manhattan resident, non-smoker, intelligent, warm, sense of humor, youthful appearance and outlook, into classical music and the arts. Seeks professional man, 35-49 (approximately) with similar traits and nterests. Letter and phone, please. Phoo, preferred but optional. NYM R783.

sn't Life Funny?—I can't believe I'm dong this, but where's a well-educated, culured, beautiful, mid-50's career woman rom NJ supposed to meet a tall, dynamc, equally successful Renaissance man? Certainly not at the bars or YMHA. Surprise yourself and write. Maybe in a year, we'll look at each other and say, isn't life unny. Note/photo/phone. NYM R794.

Don't Believe—All the good men are married or gay, just hard to find. Pretty, 32, blue-eyed lady, with a good sense of humor and who is incredibly normal, eeks incredibly normal, handsome, Christian male, 32-39, who is sincerely inerested in forming a lasting relationship. Photo/bio/phone, please. NYM A042.

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Searching For A Special Man—6' plus, successful, intelligent, strong, gentle, fun, serious, who insists on the best. I am in 30's, 5'9", slim, elegant, beautiful, with love of skiing, laughter, travel, theater, sharing. Note/photo/phone please. NYM R908.

Somewhere Over The Rainbow—Is my wizard. He has heart, courage and brains in addition to looks, success and is ready for adventure, marriage, kids. This good witch is 31, pretty, 5'6", slim, Jewish, "7 Sisters", "well-rounded", lots of fun and ready to share a dream. NYM R959.

Dynamic Delightful Divorcée—Is looking for a special man who is sensitive, warm, caring, affectionate, fun-loving, emotionally mature, financially secure, Jewish, non-smoker. Loves theater, fine dining, NY Times puzzle, football, and dancing. I'm a 30-year-old, LI mom, who is a vivacious, attractive, Ivy-educated businesswoman. Also enjoys travel, jazz, art and bicycling. Send bio/photo/phone. NYM A095.

Adorable Funny Dentist—With charm, style and amiable attitude. Seeks brainy, slim, down-to-earth woman, 20's-30's for madcap romance. Photo. NYM A098.

Linda Evans Type— Attractive, 40's plus. Seeks strong male, 45 plus. NYM A107.

Successful TV Commercial Producer— **Seeks leading man. Must be 38-48, slim, smart, successful, warm, handsome, loving, to play opposite attractive, 5'5", shapely, brunette, Christian Manhattanite. Audition requires note, phone, photo. NYM R980.**

If You Have A Backhand Like—Rod Laver, play gerber and stamin, like anything home cooked and between 40-50, this blond international flight attendant would like to meet you over tennis at Wimbledon, Bridge Over The River Kwai or Breakfast At Tiffany's. While message may sound flip, my desire to meet is sincere. Photo/phone, please. NYM R982.

Single Jewish Female—26, 5', health care professional. Attractive, slim, intelligent, sincere, witty. Seeks male with similar qualities. NYM R983.

Wanted: Herpes Man—Tall, handsome, Jewish, successful Manhattanite. By: one terrific lady, 31, to start something special. NYM R984.

9 Wanting To Be Your 10—6', blue-eyed Dr., good-natured, good face, good person with great sense of humor. Athletic, tennis, sports, theater. Highly successful, 34, Jewish, non-smoker. Seeks 25-35-year-old, intelligent female with ability to share and potential to love. Needs to be considerate, ambitious, non-smoker, 5'1" to 5'8", attractive and/or cute and happy. Picture and phone with letter. NYM G120.

Work Nights?—Me too! Popular NYC disc jockey; 32, 5'10", hairy chest, warm heart, easy smile; seeks pretty lady to share matinees and fireside hugs. Photo speeds response. NYM V008.

Smashing Woman—Happy, romantic, fun to be with, gourmet cook, lover of fine wines, the ballet, travel and tennis. I'm young, vibrant, 60ish and ready to share with a superior man, 50's-60's, single, elegant and warm, who yearns for hugs, laughter and a tender attachment. I'd love to hear from you. NYM V012.

Beautiful, Cultured, Intelligent—Independent, sincere, successful Manhattanite, 45 plus, 5'7", 125 lbs, blond. Most of my mail was lost; if you wrote, please try again. Friends tell me the 1st four intimidate most men. I seem to attract bright men who love the 1st four but aren't the 5th (sincere), nor the 6th (successful). Please don't waste a stamp unless you want to meet a caring female who is conversant with most industries on a CEO level. You'll be proud to take me anywhere, but I'm deeper than the chic women one sees around. You should have a delicious sense of humor, sensitivity, be *legally single*, over 5'10", trim, preferably clean shaven and a lover of the *arts and travel*. I'm not a devotee of golf, tennis, sun worshiping, discos, drugs, but *do love the city lights and country air*, cross-country skiing, and I do smoke. *Don't expect to be taken out nightly*, but do enjoy fine dining as well as an *occasional hot dog, staying home to relax*, listening to music, reading and even watching TV movies. *Honestly, I'm not a snob*, just selective and know I have imperfec*tions as most of us do. Chemistry*, both emotional and physical, will let us know if we click. *A photo is not as important as the* qualities I've indicated. NYM A121.

Successful NJ Businessman, 40—Tired of singles bars, slightly outrageous, experienced. Seeks special woman to go crazy with. Photo appreciated. NYM R985.

Please! No Big Commitments Yet—I'm newly divorced, age 40, looking for fun and freedom but I'm definitely a one-woman guy. Successful, a little outrageous but sincere. Photo, please. NYM R986.

Dynamic, Fun-Loving Jewess, 32—Skier, sailor, travel, theater buff, wants to mesh my interesting life with a warm, loving, communicative Jewish man with similar interests. NYM R987.

My Personality—Warm, outgoing, vivacious, a bit of a perfectionist with a love of elegance. I'm slim, sophisticated, feminine, sometimes stunning, always attractive. My lifestyle: gregarious, entertaining friends, dining out. My passions: my work in the performing arts, things Italian, pretzels, tennis. My objective: fun and friendship with a 48 plus man who is creative, caring, cultured, stimulating and professionally fulfilled. Phone/bio. NYM R988.

Unusually Literate, Perceptive—And accomplished writer, 32, with dark, writerly good looks has, after much trial and error, come to the conclusion he can only be happy with a woman of Irish or English descent. You need not forward genealogical charts, but a letter and picture would be a nice start. NYM R989.

Sexy, Vibrant, Exotic Jewish Female—27, Ivy grad, child psychologist, affectionate, *warm and loving, wanting to meet* educated counterpart, Jewish male, 31-40, *for romance and long-term relationship*. Phone/bio/photo. NYM V054.

Model Type, Good-Looking—Woman, 28, 5'8", 125, with lots of energy, spontaneity and warmth. Seeks marriage-minded, warm, attractive, sensitive and successful male, 30-44. With good personality. Phone/photo. NYM A137.

Handsome Male—42, tall, trim with southern charm and a kind heart. Seeking plucky adventuress (25-35). Note/phone. NYM G070.

Dry Wit And Gentle Soul—Highly intelligent, Jewish woman, 31, trim, pretty, a bit shy at times with a streak of mischief. I seek a zestful, quick-witted, purposeful Jewish man, 29-38, with a kind heart and no fear of commitment. Letter/photo/phone. NYM A162.

A Woman Who Laughs In Context—Would be a godsend. Smart, successful, good-looking bearded man (32, 5'10", 170) seeks an affectionate, pretty, inspiring woman whose IQ surpasses the sum of her vital statistics. NYM V009.

Good-Looking Entrepreneur—42, 5'6", 135, seeks pretty, very slim, marriage-minded, Manhattanite Jewish woman, 30-35, under 5'5", for friendship, intimacy and a lasting relationship. NYM G071.

Slender Athletic Man—White, Jewish, 34, 6'1". Seeks naturally appealing blond female for enduring relationship. Photo/phone. NYM G072.

Petite Brunette, 43—Is looking for a successful Jewish *man* between 40-50, yearning for a relationship with a beautiful woman who could be your equal. Please send note/photo/phone. NYM G073.

Private Dancer—Exciting, vivacious, very attractive, 5'8", 37-year-old, Jewish, Manhattanite female (who loves to dance!) Seeks male counterpart for relationship with commitment potential. I am emotionally and financially secure and desire the same attributes in a Jewish male who is also trim in form, very attractive, 38-48, and is fun to be with. Note/photo/phone. NYM G074.

No Cutesy Talk, Just Facts—Pretty, trim, Jewish, 35, blue-eyed, blond lady, possesses warm heart; seeks male counterpart. Photo/phone. NYM H107.

Skiier Wanted: Female—Jewish male, 37, 5'6", non-smoker. Seeks female interested in spending winters skiing and summers cycling and playing tennis. Photo/letter. NYM G075.

Handsome, Adventurous, Jewish Man—34, 5'11". Seeks special lady for relationship. P.O. Box 145, Brooklyn, NY. 11234.

Fun-Loving, Pretty—Christian woman, 28. Seeks tall, attractive, sports-minded man, 28-35. Interests include skiing, traveling and laughing. Bio/photo/phone a plus. NYM G077.

Wildly Sincere—Lawyer, 29, 6', highly amusing gourmet cook who enjoys Beethoven to bop. Seeks enchanting, beautiful, bright, NYC woman with heartland values. Photo/Phone. NYM G079.

Very Successful Ivy-League—Wall Street businessman, 27, blond, and handsome. Seeks attractive Hispanic woman under 30 for possible relationship. Photo appreciated. NYM H108.

I'm Looking For Little Orphan Annie—Someone that is honest, sincere and doesn't play games. No attachments. To late 40's, up to 5'6", Christian. I'm mid-50's, 5'9", fair complected, blue-eyes. Photo/phone/bio. NYM G085.

New Guy On Block—White male, 33, don't have to sell myself *on paper if interested*, 25-35. Photo/phone. NYM A161.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Let's Explore!—Tall, pretty, funny city lady, seeks 6' plus, successful, Jewish male (26-32) to enjoy everything NY has to offer. NYM V036.

Where Are You—Are you seeking a pretty woman as in energetic, slim, dark hair, fair skin, 5'5", 33, and are ready for a fun, sharing relationship? I'm seeking a warm, intelligent, athletic, honest man who loves both the arts and outdoors. Non-smoker. Photo/phone. NYM A157.

Healthy Professional, 38—5'4", 110 lbs, brunette, sultry female, who enjoys culture, good conversation. Seeks mature, serious-minded, non-smoker, professional male, 38-49, with young affect, who desires lasting relationship. NYM G080.

28, Jewish Female MD—Seeks conservadox (or thereabout) man, 28-35, who is sensitive, kind and fairly worked through. Bio/photo/phone. NYM V025.

Sui Generis—Attractive professional man, 6'3", 33, slender, solvent, sane; novelist, pianist, genius IQ, top-drawer liberal arts BA; born-again atheist with integrity, love of life, eager for a new, heroic Age of Reason; looney, erudite wit without a dram of cynicism. Seeks female counterpart, welcomes any friend. NYM G082.

You Found Me— Slim, pretty, 27, well-educated, compassionate, sensuous; enjoys outdoor excursions and Beaujolais by the fire. Seeks male, 30's, warm, witty, sophisticated, non-smoker for serious, loving relationship. Phone/photo/bio. NYM A158.

Picture This—Ultra-attractive, slim, sparkling, green-eyed, vivacious lady. Seeking intelligent, warm, fun-loving, handsome, Jewish counterpart, 29-42. Photo/phone/note. NYM G083.

Very Attractive Russian Lady—46, seeks secure, successful man, 50 plus. Note/photo/phone. NYM A159.

Seek And You'll Find—A warm, charming, petite, charismatic, attractive, NJ independent businesswoman, 36. Hope for equal. Note/photo/phone. Reply: POB 411, West Orange, NJ 07052.

Attractive Female—29, slim, teacher of the deaf, enjoys athletics. Seeks good-looking, educated male, 28-39, to complement my warm and vivacious personality. Photo/bio/phone. NYM G145.

Looking For Best Friend—Attractive professional with arts, sports, travel as interests, yearns to meet a Jewish man, 35-45, who has a successful life, but seeks to build a family lifestyle. NYM V027.

Attractive Classy Female—Business executive, 40, Italian descent, seeks business entrepreneurial success-oriented gentleman, 40's. NYM V031.

Romantic Intelligent Attractive—Well-educated, sensitive, outgoing, Jewish lady, 36, divorced, 5'1", 120 lbs. loves to meet Jewish professional or successful businessman between 38-45, for dancing, dining, romance and sincere relationship. Photo/bio/phone. NYM G086.

Attractive, Vivacious, Slim—5'7", long-legged, 40's, loves to laugh, seeks a mensch. NYM V033.

When You Close Your Eyes—Do you dream about me? Beautiful, blue-eyed blond, 28, athletic, intelligent; seeks handsome, successful Jewish man, so I don't have to dream alone. NYM V028.

Elegant—Funny, sweet and sensual, 52. Love the woods, Bach, Paris, my work and a humorous loving man.NYM V029.

Lounge Lizard—Central Jersey, is 39, 5'10", 160, gray hair, presentable, socially acceptable. The lady should be 30-40, trim, attractive, secure, any ethnic group who will tolerate dining, dancing, libation, and Luckys. Photo/bio. NYM A163.

Seeking Oriental Woman—Who is educated, warm, lovely and self-assured. By a handsome, 42, 6', slim, Wasp male, for friendship, adventure and romance. Note/phone. NYM G089.

Accomplished, Self-Made Man—Wanted for fun and adventure. If you are attractive, athletic, Jewish and living in Manhattan, we have lots in common. I'm 29, successful, sexy and waiting for you. Photo/bio. NYM V030.

Many Men Desire Me—But I seek my talented, fun, successful, passionate, brilliant, nurturing, attractive male counterpart (40 plus) before I marry again. Need a man to love, but you're worth waiting for. So am I, but do hurry. NYM G090.

Long Lean Humor—A must to captivate this smiling, pretty, 33-year-old, winsome lady who wants to meet a gentleman with the right credentials (laughs with ease, appreciates the intimacies of a relationship, able to jump for joy, feet planted firmly on ground with head leaning towards heaven). Phone/photo. NYM G091

Seeking Prince Charming—30-year-old professional female who is tall, slender, with model looks and figure according to friends, and is a fun-loving, hopeless romantic. Searching for 5'10" or over, very attractive, warm, caring, intelligent partner, 28-38. Note/photo, please. NYM G092.

Romance In December?—Do candlelight dinners with an elegant, attractive, fun-loving, slim designer, 37, interest you? Seeking a non-smoking, sophisticated, successful gentleman, 35-45. Photo/bio/phone. NYM G093.

Nice Vice President—Of Brooklyn company. Handsome and successful. Looking for fun and pretty, Jewish or Catholic nurse, teacher, secretary or student, 21-30, for serious relationship. Brooklyn, Queens or Nassau lady preferred. Phone/photo, please. NYM A165.

Modern Orthodox—Successful businessman seeks his composite of Sora, Rifka, Rachel, Leah. If you fit the bill and are 35-42 and under 5'6", send a picture along with a note to NYM V040.

Chinese Male—Seeks same race female. I'm highly professional, warm, open, secure, loyal, 5'9", 34. Enjoy quiet times, theater, dining. NYM A168

Wonderful, Very Successful—Sincere, attractive, educated gentleman, wide interests including travel, culture, sports and warmth. Seeks that special lady (30-45) educated, pretty, petite, sensual, sophisticated background for serious relationship. Note/photo/phone. NYM G096.

Attractive Jewish Physician—Fun-loving, warm, sensitive, talented. Seeks compassionate, sincere, handsome, professional man, 31-38. Photo/bio/phone, please. NYM V034.

Strictly Scandinavian—Highly successful, Italian businessman, seeks very, very, beautiful Scandinavian or Dutch woman. Must be between 24-30. Seeking tall blond with blue eyes, charming and intelligent with extremely good taste. Looking to establish lifelong commitment and relationship with the right person. Send bio and recent photo to NYM A166.

Pretty Trial Attorney—31; 110 lbs.; I'm a dynamic, sensitive, 5'6" lady who is a successful law firm partner. My interests include travel, theater,and sports. Family and friends are my cherished jewels. I'm a terrific listener who can give that special someone cheers for his good days and hugs for his down ones. If you are an attractive, successful professional gentleman (30-40) who views life with a sense of humor and excitement, who can appreciate the pizzazz of opening nights as well as the quiet elegance of evenings at home, let's share a relationship full of caring, warmth, loving and laughter. Note/photo/phone. NYM V035.

Very Handsome Jewish Male—25, sincere, professional, loves music, nature, NYC. Seeks same in non-smoking, Jewish gal (20-33). Photo, please. NYM G094.

Flying At Night Is Heaven—And is even better when shared! Handsome, 37-year-old, Jewish male, 5'2", 125 lbs, enjoys flying, sharing and caring. Looking for an attractive, fun-loving female, that is physically fit and thin, emotionally together and who can share and care as I! Photo a must. NYM G095.

Fun-Loving Guy, 23—Cute, athletic, 5'8", 140 lbs. Honest, warm and caring person. Loves sports, Letterman, Stern, the change of seasons. Looking for attractive female to share laughter and special moments. Hoping for a friendship that will grow. Please no status seekers. Note/photo, please. POB 36, Staten Island, NY 10312.

Westchester Woman—Triple A, attractive, affluent, athletic, seeks Jewish male, 35-50, who knows himself, ready for loving relationship. If you love children, skiing, tennis, horses, travel, send photo/bio/phone. NYM A167.

Huggable Snuggler Wanted—5'6", 36, Jewish, marriage-minded, romantic, healthy, bearded West Side male with an interest in the theater seeks a non-smoking, cute, affectionate, sensual, career-minded woman who believes there's more to life than possessions. NYM V038.

Proximity Helps—Man, Jewish, 6', slim, sensitive, warm, communicative seeks slim, sensual, very attractive Manhattan woman, 34-40 for wonderful lifetime. Note/photo/phone. POB 20570, Cathedral Finance Station, NYC 10025.

Let's Get Personal—Vivacious, bright, attractive lady, 5'4", slender, 34, seeking handsome, successful, fun-loving Jewish male for that special relationship. Photo/phone. NYM V043.

Salt 'n' Pepper—6', good-looking, 30's, physically fit male. Game to ski, weekend fun, etc. Seeks cute female, fit and easy-going, 30's. Note/phone. NYM G099.

Attractive, Fun, Very Loving—Attorne 30, 6'1", 175, athletic, Jewish, swee warm man. Wants to get married, seeks down-to-earth, warm, beautiful, brigh sexy, fun woman, not a princess. Phot with every letter, please. NYM G097.

Designing Lady—Tall and attractiv loves tennis, opera, movies and old va ues, seeks 50ish, Jewish hunk for fun tal and companionship. NYM A169.

Jewish Male, 44—Looking for sexy, a tractive lady for friendship, warm night permanent relationship. NYM V041.

Pretty Lady From Northern NJ—4 seeks that special Jewish man, 48-60, wh craves good conversation, great wine an glorious companionship. NYM G100.

Visiting Miami Over Christmas—Go geous, Jewish journalist (35, 5'5", slin with intelligence and class seeks fabulou commitment-oriented man. NYM V042.

Auditioning Our Hearts—For the par of our lives. Produced playwright b night (to live), businessman by day (t live well), 5'6", 33, bright, handsome, athletic, seeks to share humor, caring, fu with conscious female with varying inte ests. Let's exchange note/photo as oper ing night can last forever. NYM A170.

Educated Sincere Oriental Lady—3 seeks white male who is the best and professional in all, under 40. Not phone, please. NYM G098.

Manhattan Woman Exec—Attractiv successful, no ties. Wishes to meet a spe cial man to add excitement and enric ment to her life. Sophistication a must! you are 45-57, send letter/phone/rece photo. NYM A171.

Older, Tall, Big, Successful, Foreign-Man with class and refinemen Christian/traditional/spiritual values. E joy finest, live in Manhattan. Please sen business card with home phone to a ve intelligent, beautiful, charming, ta black career woman with class, style, "one-of-a-kind" softness you will love. am model-like, size 6-8, 30's. Please kno how to treat me. NYM V044.

Beautiful, Intelligent—Tall, slender, a appraiser, 40, 5'6", seeks tall, motivate super successful, cultivated man, 50-6 NYM V045.

Mature Older Male—Fun-loving, kin sensitive, understanding, generou friendly, helpful, good listener and exc ed about life and the unknown. Seeking young, pretty, independent, stimulati lady who needs or wants some or a and/or all of the above. Photo, pleas Note/phone. NYM V046.

Wants To Enchant—Nice, intellige (Dartmouth College or Ivy League) goo looking man; for woman with same qua ties. NYM V047.

Special—Good-looking, sincere, Jewi male, 37, 6'1", athletic who enjoys trav adventure, the ocean and romantic ev nings. Seeks a slim, very attractive, ma riage-minded, 25-33-year-old lady w needs a loving and lasting relationshi Please send photo. NYM G101.

Sugar And Spice—Not always nice b outspoken, complex and very pretty. seek attractive, astute, ethical Mr. not a ways right. 38-50. NYM A174.

STRICTLY PERSONALS

Single Again?—Quality lady will enjoy discovery of life with mature, interesting, appealing professional male. Sensitive sensuality. Relaxed communications. Short note. First name ok. Discreet. Let's talk. POB 1246, NY, NY 10023.

Business Executive—Intelligent, witty, loving man, looking for a meaningful, sharing relationship, 40, 6'3", Jewish. Enjoys music, theater and many other diversified interests. Photo/phone/bio, appreciated. NYM G102.

Pale Blond Beauty—34, bright, creative Jewess. Seeks thoughtful, funny mensch, 32-40. Photo a must. NYM G103.

For A Gentleman Only—Extremely pretty, green-eyed blond with model dimensions, smart, 31. Truly nice. Seeks very handsome, quality Romeo, 28-40. Photo/phone, please. NYM V050.

Attractive, Good-Humored—Even-tempered and shy widow with grown family, seeks companion. He should be nice to meet, 55-65, who enjoys the outdoors as well as dining and dancing. Please respond with bio/photo. NYM A172.

Tall, Distinguished, Sensitive Man—Educated, successful, world-traveled seeks tall, beautiful, upbeat woman (30-45) to share the joy and excitement of NY and more. Phone/note/photo. NYM V051.

Attractive, Warm—Female MD, 30, with diverse interests. Seeks intelligent, tall, professional, Jewish male with a good sense of humor. NYM G104.

For Fun, For Love And For Keeps—Energetic, warm, Jewish professional, 29, well-endowed in the usual superficial attributes seeks bright, thin, unjaded woman, 23-29. Educated, athletic, ticklish preferred. Central or North Jersey, please. We'll want to see a lot of each other. Photo appreciated. NYM V052.

Strikingly Pretty Md—36, 5'10", slim, softly feminine, sensual, sincere, affectionate, giving. Enjoys swimming, biking, art, theater, classical music, and long walks. Seeks insightful, intelligent, accomplished man 33-47, with strength of soul and character. NYM G105.

Successful, Sensitive, Sincere—Dynamite looks and personality plus, 33, Jewish female, looking for tall, dark, handsome and sober counterpart. Photo/bio/phone. NYM V053.

Pretty Female Optometrist—33, 5'2", seeks down-to-earth, nice-looking, thoughtful, Jewish male professional, 32-40, 5'7" or over. If you're looking for a warm, honest, lasting relationship, please respond. Note/phone. NYM V055.

Tall, Distinguished-Looking—Sensitive man, educated, successful, world-traveled, seeks tall, beautiful, upbeat woman (35-45) to share the joys and excitement of New York and more. Letter/ phone/ photo. NYM A175.

A Not-Quite-Ready-For-Full-Time—Lady seeks interesting upbeat man, 40-53, to share many, but not yet all, days/ nights. Like me, you're attractive, active, intelligent, cheerful, creative, playful, honest, successful, with eclectic interests seeking compatibility and chemistry. Note/ photo. NYM V059.

5'10", Attractive Westchester Widow—39, enjoys dance, dining, entertaining, travel, tennis - single parent. Are you successful, attractive, tall, capable of loving? Photo. NYM V057.

I Will Cook And Take Care Of You—Like no Spanish woman ever did. Petite, fit, grad, 46. Honesty and loyalty my assets. Bicycling and dancing my hobbies. No pictures please, surprise me. NYM V058.

Beautiful Woman Professor PhD—39, Clinical psychologist. Warm, loving intellectual, enthusiastic, gentle, sensual, playful. Seeks warm, communicative, psychologically-minded man, late 30's-early 40's, highly intelligent, accomplished, desirous of intimacy and commitment. Letter/phone/photo. NYM A176.

Over-Educated Woman—Lawyer, PhD. A remarkably young-looking 39, pretty and shapely. Warm, witty, open and honest. Passion for music, travel and good talk about feelings. Seeks attractive, highly-educated, articulate, empathetic, gentle man, 34-45. NYM G108.

Very Pretty, Bright, Charming—Woman, 40, loves people, cats, laughter and classical music. Seeks a wonderful man with whom to share the joys and serenity of her life. Phone. NYM A177.

Handsome Male, Italian Descent—32, law firm professional, loves movies, music, baseball, jogging, and The Honeymooners. Seeks pretty and down-to-earth lady, 24-34, great sense of humor. Bio/phone/photo a must. NYM A178.

Magnetic French Beauty—29, fun-loving, star-smiling blue eyes, shoulder length blond hair, 5'8", 125, lots of sparkle and warmth, intuitive and playful with successful career. Seeks professional gentleman, 25-40, with strong presence and sense of self, easygoing, down-to-earth with high energy for sincere, caring relationship to enhance and support each other. I believe in good times and happy endings. Photo/phone. NYM A179.

Beautiful Blond RN—5'7", slim, 27, excellent family background, widely traveled, elegant, feminine, affectionate, principled, seeking handsome, tall, sporting gentleman, 30-40, successful in his business or profession, college educated, Christian, interested in romantic, serious relationship, perhaps share life, family. Photo/note/phone. NYM A180.

Sexy And Sincere—That's me. Honest and bright, that's also me. You: successful Jewish male, 30-36, with same qualities. Note/photo. NYM A181.

I'm 65, So What?—So come on you old goats, where are you? I know you're out there, come out of hiding and let's get acquainted. I'm not fat. I'm not stupid. I'm not bad looking either. So what's holding up the train? Do you have a face? Can you walk, talk? Jump on that train already! Don't take the local, the express is still running, but hurry! I don't have 9 lives like a cat. It's just once around and forget it, so hurry! I'm a retired businesswoman. A Shirley MacLaine look-alike. I'm seeking a nice old gent, 65 or over, easy to look at, secure, interesting, to spend my leisure time with and things. Your phone, please and hurry! NYM G111.

Sincerity Is My Strong Suit—21-year-old, attractive, petite, Jewish, college senior, non-smoker. Seeks meaningful and caring relationship with intelligent male, 25-30. NYM G110.

Let's Ski—Successful, Irish male, 39. Wishes to meet trim, nice, Christian female, 25-38, to enjoy dining, sports and country/city outings. NYM G112.

Cerebral, Alive, Exciting—Glamorous, very successful, caring woman, seeks good-looking, sensitive, self-made, Renaissance man, 34-40. NYM A182.

Attractive Vibrant Petite—Loyal, affectionate, Jewish female. Seeks 30-45, Jewish male who's caring, health-oriented, secure, traditional values/enjoys life and sharing. Bio/phone. NYM G137.

Slim, Attractive, Chocoholic—37, loves politics, cuddling and the New York Times. Would love to hear from a down-to-earth man, 35-47, who is ready to share. Letter. NYM A183.

Pretty, Warmhearted Entrepreneur— 30, 5'7". Seeks intelligent, sensitive, witty man, 28-38, for romance, friendship, fun. Note/photo, please. NYM G114.

Creative Blond—Wants man, 30-40. BA, easy, forever. POB 124, Oak G, 11364.

To Lady MD, JD, Analyst, Artist—Handsome, creative, affluent, athletic, male, Jewish, university professor, seeks bright career woman, 27-35. I get involved in medical/psychological research and have outside business/real estate interests. Love doing sculpture, playing keyboard instruments, singing, riding bikes, my cars. Can meet in elegant dining places in NYC or NJ to discuss medicine, law, business, art, or just tell jokes and hope a romance might begin. NYM G116.

FL Lady—Attractive, slim, sexy, blond, 48, recently divorced. Avid golfer, creative. Seeks financially secure, NY gentleman, 45-60, to share best of both worlds. Photo/note exchanged. NYM G117.

If You Are Spending—Too much time in your Wall St. office because there's no one to go home to; if you are Jewish, 38-48, attractive, emotionally and financially secure, love music, sports and good conversation- you may be in for something special. I am very pretty, slender, 38, with great eyes, smile and mind. Bio/photo. NYM G118.

Can You Entice Me?—If you are a good man with a keen mind, trim physique, soft heart and lively face, you could. Graphic designer, 34, warm, smart, slim, quite decent looking, now sailing the Caribbean, needs a good reason to come home. Tempt me. NYM A184.

Very Pretty Jewish Nurse—26, 5'6", 118, intelligent, fun-loving, warm and caring. Seeks successful, Jewish man, 25-40, with a great sense of humor, warmth and honesty for relationship. Photo/phone/note. NYM G119.

I Have Looks, Brains—Financial success, 37, male, looking for warm, loving companion. If you are Caucasian, 20-35, fun-loving, warm, and ready to lead the good life, make contact. Phone/bio/photo a must. NYM A185.

Fun-Loving Blond—Tall, slim, athletic, 40. Seeks successful, warm, funny man for sports, parties, laughter. NYM H114.

Long Blond-Haired—Pretty, bright, 5'7", vivacious female, diverse interests: travel, boating, music, fireplace evenings. Seeks good-looking, honest, successful Jewish male, 42-52, to share laughter and life. Note/phone. NYM A186.

Special Attractive Lady—40's seeks a nice, successful man with traditional values, 45-55, non-smoker, Jewish. Bio/photo/phone. NYM V060.

Green-Eyed Hopeful Romantic—Informed, humorous, handsome, 5'9", stockbroker (28). I am a caring, sensitive, fun-loving, athletic and musical man, seeking an on-going and committed relationship with a beautiful, natural, slender (5'5" plus, 22-27), financially secure, career woman who is at times adventurous, at times cuddlesome. No smokers. Recent photo and bio please. NYM V062.

Beautiful Female Lawyer—28, slim, 5'7", unpretentious. Seeks very bright, warm, Jewish male who is looking for his special someone. NYM G121.

Tall, Blond, Very Attractive—Swedish/ Italian, 19, non-smoker. Seeks warm, creative, fun-loving, unique, Jewish man. I'm a caring, fun, intelligent, romantic, huggable, Scottite-Christian, Kent Stater with soul/depth and cosmic sense of humor. Note/photo. NYM G122.

Linda Evans Look-A-Like—38, 5'8", size 10, intelligent, classy and fun would like to meet a successful professional man who is classy, fun and the best. Note/photo/phone. NYM V063.

Engaging Successful Professional—50, inquisitive and optimistic, loves good friends and good music. Seeks attractive, lively, multi-faceted woman, 35-40. Please enclose note/photo/phone. NYM G123.

Doctor-To-Be Needs Romantic Rx—24, Jewish, engrossed in med school, strong of body and soul, serious but witty and sociable. Seeking an attractive, educated, sensitive, long-term female soul mate, 20-27. Note/photo please. NYM V069.

Hate Singles Events?—If so, this may be the last single thing you'll ever have to do! I'm attractive, tall, 30, female and can't believe I'm really doing this. If you're sane, Jewish and can't believe you're doing this either, please write. NYM G126.

Trailblazer—Successful, self-employed professional, 30, 6', 175 lbs, mostly Irish, part space traveler. I work outdoors in Fairfield Co. CT, a different man in a corporate styled area. I trout fish, collect wild mushrooms but I yearn for activities that are pleasant for two: museums, travel, cuisine, etc. I have a passion for improvisation and innovation. Would like a svelte, non-smoking woman with a loving eye for the beauty of simplicity. NYM A187.

You Are—A well-educated, warm and considerate female, 22-32, who feels more at home in the country than the city, with the natural look, no make-up, who is tall and slim with red-blond hair, likes tennis, skiing, and has a sense of growth and adventure. You will meet a male version of the above. Phone/photo/ note. NYM A188.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Pretty, MBA, Female—Blond, blue-eyed, slim. Seeks educated, professional male, 35-42, for lasting and sincere relationship. Photo/phone. NYM A192.

Team Player—Attractive, energetic, 1985 woman, interests in fine-dining, horseback riding and racquetball. Handles success with elan and wit. Seeks Jewish man, mid 30's-40, who possesses similar qualities and is looking for teammate. Note/photo/phone. NYM G131.

Rep Firm Owner— North Shore LI, 43, seeks non-parent, comely, ambitious female, 26-36, for love, marriage and kids. Photo. POB 333, Sea Cliff, NY,11579.

Pretty, Feminine, 48—Lively lady, wants secure, sincere and happy man, 48-58, for fun/lasting relationship. Note/photo. NYM G133.

LI Business Owner—Separated, Jewish, 48. Seeks one-on-one relationship with attractive person. Photo. NYM G134.

Attractive, Successful, Warm—Businesswoman, desires bright, sensual, successful man, 40-55, to share the good life. Phone. NYM A193.

A Lady I Probably Will Never Find—But I thought I would give it a try. I am seeking a white female, 22-35, who has never been married and who's beautiful, a dancer (ballet) and someone who has some of my own qualities, sincerity (that is, down-to-earth), honest (that is, to the heart), sensitive (that is, almost too much) and most of all respectful of other people's feelings. I know I want the world but but why not? We only go around once in life. I am 40 years old, 6', 173 lbs., with brown hair and brown eyes and handsome, (and I mean that with humility). I own my own business and the sales are in the millions. I don't believe I'm putting this ad in NY Magazine because I am shy and definitely not conceited. If you are hesitant in answering this ad, then take a chance and do. Please send photo/bio/phone number. I will provide a photo of myself if requested. NYM G136.

Handsome Male, 40, 6',—Brown hair and eyes, financially and emotionally secure, professional Wasp. Seeking third world beauty, 23-33, for romance, exploring NYC, each other and the world. Phone/note. NYM G124.

Jewish Male, 41—Warm, caring and giving. Wants lady with same qualities to share life. Phone/photo. NYM V064.

It's Been Said Before—But I mean it. Very pretty, bright, sassy, successful, Jewish female, 29. Seeks perfect male counterpart. Photo/phone, please. NYM G113

Sophisticated, Sexy—Very attractive, intelligent, fun-loving lady, 38, advertising exec. Seeks handsome, professional gentleman to share travel, music, dining out, theater, sports, loving, sensual relationship. Phone. POB 1217, Grand Central Station NY 10163.

Intuitive, Creative—Jewish male, 43. Youthful, deceptively intelligent, artistic, warm, perversely humorous, sensual, sensitive, aware, honest, giving, deep and spiritual. Seeks a lady partner and equal ideally 30-35, who is interested in a relationship leading to marriage, home and children, as well as her career. Interests in art, design and music a plus. Qualities of intelligence, kindness, sensuality, communication, balanced, idealism and wit a must. Note/phone. Photo appreciated. NYM V065.

I Am Still A Virgin—For true love that is! 33, NJ Jewish dentist skiis, tennis, golf, sails, etc. 6'2", very handsome, sincere, unselfish, loving, sexual. Seeks a beautiful woman, inside and out. A best friend. Photo/bio a must. NYM A194.

Pretty 35—Educated, cultured seeks handsome educated male. NYM V066.

Intellectual Lady Executive—38, slender, attractive, spirited. Seeking bright, successful, intelligent Jewish male. Note/phone. NYM A195.

Charm, Style And Good-Looks—Are what this slim but shapely, vivacious lady of 38 is all about. Add to this wit, sensitivity and a loving heart. There's lots to share for the 30's-40's gentleman who's handsome, sincere, non-smoking with a nice physique. Must have ability to laugh and desire a lasting relationship. NYM H113.

Be A Birthday Present—Petite, attractive, Jewish female, 34, RN, enjoys sailing, camping, biking, classical music. Looking for down-to-earth, caring man, 30-44, to celebrate this and future birthdays with. NYM A189.

Great Personality—Can turn a 30ish 7 into a 10. I'm a broadcast journalist, seeking a traditional Jewish woman; a caring, creative, professional who enjoys the variety New York offers. Non-smoker. Phone. Photo? NYM A200.

Tall, Handsome, Slim Dr., 29—Athletic, sophisticated, sensitive, warm, witty. Seek attractive, slim, intelligent female, 21-30. No drugs/smokers/gold diggers. Photo/bio/phone. NYM V070.

The Working Classified

(212) 880-0735

Head-Turner—Tall, slim, stunning lady, 50's, mint condition, Manhattan to the bone, financially independent. Wants it all, music, the arts, adventure, suns and seas, and top of the list: a companion who wants it all too, and thinks it's gettable, with luck, friendship, with time and miracles, perhaps more. Photo/phone. NYM H116.

Warm, Good-Looking, Adventurous—Professional, single white man, 40, seeks female counterpart, 24-33, to share life. Note/photo. POB 1206, Hoboken, NJ.

Handsome, Successful, Intelligent—Interesting, 47, 5'9", slim, wishes to meet beautiful lady. Your choice of restaurant on our first date. NYM G139.

Special Man—Good-looking, self-employed, successful, professional with varied interests. Seeks to meet a very attractive, self-confident, personable and classy woman, 26-34. Note/photo/phone. NYM A196.

Attractive Black Female—34, 5'7", 145, open, caring, honest, down-to-earth, non-smoker. Would "cherish the love", found with that special gentleman with a heart, financial stability, a love for life, himself, laughter and kids. This southern Ms. will relocate for the right gentleman, let's get acquainted. Age/race, no barrier. Photo/note/phone. NYM A197.

One-Woman Man—Seeks a permanent relationship with very attractive woman, 28-35, who is bright, pleasant, capable and loving. I have many interests and am very genuine, good-looking, fun, and fit physically, emotionally and financially. WASP. Photo/phone, please. NYM G141.

Dynamite Lady From NJ—36, Jewish, attractive, slim, bright and sensitive. Seeking dynamic man who is self-assured, warm and caring. Photo/note/phone. NYM H117.

Looking For A Nice Guy—Write and you will find a Jewish, handsome, 35, professional. The right one is a Jewish, 24-35, attractive, professional lady with same values. I enjoy doing many things, sports, music, photo, travel. Photo desirable. Bio/phone. NYM A198.

Share The Magical—And the mundane. Accomplished, attractive, Jewish woman 35, 5', with a sweet smile and bright eyes, seeks special man, 34-43, to share movies, music, museums, Manhattan and more. NYM A199.

Wholesome, Sophisticated Woman—Feeling, thinking, laughing, loving, learning, working, honest, decent, smart, beautiful, alive, successful. Seeks male counterpart, 55-65. Phone and photo please. POB 61H, Scarsdale, NY 10583.

Attractive Woman—Passionate in life and love. Seeks male counterpart, age 30-40. Photo/bio/phone. NYM G146.

Sweet Pretty Jewish Nurse—38, 5'8", seeks warm, bright, Jewish man, 35-45, for love, marriage, family. Note/photo appreciated. NYM V071.

A Man's Woman—An attractive Jewish widow, 50 years young, tired of the singles scene. Interested in meeting an honest and sincere, tall male, who hates the meat market as much as I do. Seeks friendship and whatever. NYM G130.

Pretty NYC Widow—Financially secure, energetic, seeks professional gentleman, 50-59, to share opera, ballet, life's pleasures, warm relationship. NYM H115.

Well-Bred, Well-Healed—And moderately learned. Debonair businessman with aesthetic leanings, 41. Seeks lovely lithesome successful lady, 20's-30's, of equivalent virtue and friendly persuasion. Photo/letter/phone, SVP. NYM A191.

Male Clod Seeks Female Klutz—To take a trip through life together. NYM V048.

Successful NY Businessman—32, handsome, 6', intelligent, sophisticated, interested in travel, theater, romantic dinners etc. Seeking intimate relationship with attractive, slim, warm, sensitive, upbeat lady, 24-32. Photo essential/note/phone. NYM H112.

Unclaimed Prize—Warm, witty, emotionally and physically well-assembled Jewish woman, 36, MSW, awaits winner - very bright, emotionally mature Jewish male. Bonus: lovely daughter, 8. NYM A202.

Quirky Agnostic—Woman lawyer whose diverse interests include urban culture/country life. Wants unattached man of integrity who is witty, caring, attractive, successful, fit, over 37, non-smoking. Phone/descriptive letter. NYM G147.

Handsome, Jewish Professional—Solid, sincere, affectionate, 40. Seeks a woman for everlasting love and commitment. Photo/bio/phone. NYM V068.

California Bachelor (Monterey)—Reasonably cultured, secure and spontaneous, seeks female companion witty, attractive and wise. Should be a youthful (30's-40's), sportive and unpretentious, non-smoking diurnal who enjoys classical music, art, and the great outdoors. NYM V072.

ANNOUNCEMENTS

Stacie A. And Ronny L.—Will finally marry this Xmas—say AMEN everybody.

Constance—Can't focus without you. Please leave. Love, B.

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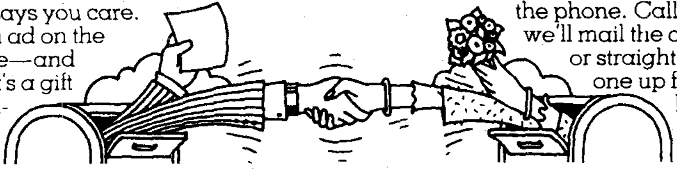

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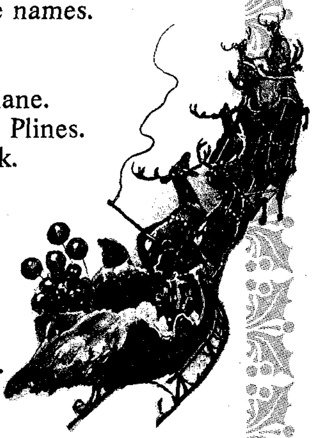
NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 548

BY MARY ANN MADDEN

Peace at Christmas and next year to you and those who hold your deer.



Chotas, James. And Penha, James. Elward, James. To name some names.
Donald Wigal, Ph.D. Tony Lang. And Hanley, T.
Maticles, St. Louis, Mo. Also Toni Daraio.
Jersey Boardmans: both from Wayne. And the family Komishane.
Danzigs. Dantzig. Schwartzbaum. Kleins. Murry Harris of White Plines.
Viktor, Sheila Blume, the doc. All Levines from Little Rock.
Dodi Schultz and Iris Bass. Ellen Burr from Truro, Mass.
T. Nash, be it he or she, from Winston-Salem in N.C.
Rose and Ryan: Jacks, a pair. Ellner father, Ellner *mère*.
Nort Bramesco, Ellner fils. Monsignor A.V. McLees.
Jay Tischenkel. Arthur Ash. Nora Fahey. And T. Nash.
B.J. Ward (a Ms. or male). Dr. Steinman. M.D. Dale.
Judy Mostowitz. Scott Porter. Conti son and Conti dorter.
Karen Morgan. Henry, too. Patsy Felmet. Fargas, Lou.
Nikki Rosa. Levett, Karl. Dolly Hecht and Ruth Migdal.
Crystals: Peri, Pop and Mom. Richard Helfer, Morrow, Tom.
Livingston: Hopewell, N.J. Christenberry, Robert K.
Mr. Blumenthal from Rye. L. Soth. Mr. Richardson, Rhode I.
Young G. Greenberg, now 2-2. Physics Bldg., at S.U.
Patterson from S.D., Cal. Bruce Karp. Mr. Rosa, Sal.
Selma Ellis, Glenview, Ill. Debbie Martinson and Jill.
Wilens, Lydia and J. Chas. J. Schlatter from L.A.
C.M. Cady, L.A., too. Robert Hunt. The last Blume, Boo.
Crouse and Mamet. Barnhart, E. O. Neshamkin, the M.D.
David English. Phil Levine. Donald Hauptman. Ronald Green.
Burkes of N.Y. and N.J. Doyles of Burke. (That's Burke, VA.)
Gene Gramm, Robinson, K.B. Mary Conte. Chapin, C.
Oscar Weigle. Filichia, P. Bellinger from Wash., D.C.
Jay McDonnell. Steven Scher. Karen Bracey from Burke, Vir.
R.C.J. Brown. Ashkinazy. Mrs. Anna Lambiase.
Arnold Schulman. Simi K. Wayne M. Ozzi. Actman, J.
Mr. Berkelmann. Tom Louis. And Jan Leighton—you know who is.
Also Carleton Carpenter, a star. Larry Laiken. Monley, R.
Vince McCaddin, Kopac, B. From Dorset, Grace K-A-T-Z.
D. Yarnell and J.M. Glick. M. McMillan plus J. Bick-
art. Ed Stone. And Falxa, J. Hofer, John. And Code, M.A.
Eisenberg, L. And A. Levine. Tenzer, Jeff, and Andrew Feen-
ey. David Miller. Castle, G. Trip Plymale plus Dorothy
Green. Bruce Karp and Saul Kahan. Val Penn from Francisco, San.
Closter's Mr. Tony Gray. Teddy Huxford. Easter, A.
Warren, David. Wolfson. C. Emma Dolby. Greenburg, D.
Herbert Sargent. Paul/M Weiss. Leland, Russ. The End. How neiss.

Dears, should *your* name not be seen
Please understand. It's hard. I mean . . .
We didn't even mention Ellen Hopkins.

Above, seasoned greetings. Competitors are invited to compose a poem of not more than, oh, 24 lines, which may or may not rhyme, but should contain a unifying theme. Perhaps something personal or something relevant to New York (City or magazine) or its (their) denizens. You know, a theme.

Engravings: Culver Pictures.

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Results of Competition 545, in which you were asked to invent titles suitable for articles destined to appear in these pages.

Report: You must be doing something right—many of these sound real. Many have appeared or will appear here or elsewhere, we feel sure. Repeats: Koch as Koch Can. Trump L'oeil. Puppies for Yuppies. And the Ten Best/Worst lists of damn near anything.

First Prize of two-year subscription to "New York" to:

The New Stupidity
Harry L. Helms, Guttenberg, N.J.

Runner-up Prizes of one-year subscriptions to "New York" to:

Thurn und Taxis Sturm und Drang: On Top of the World With Princess Gloria
Jeff Tenzer, N.Y.C.
also prize to: G. Katz, Dorset, Vt.

Halley's Comet: Is It Safe?
Jerome Zenga, N.Y.C.

How to Spend New Year's Eve Alone
Nikki Rosa, N.Y.C.

And Honorable Mention to:

Goodbye, SoHo! Hello, SoBro: The New South Bronx
Tony Lang, N.Y.C.

Lite at the End of the Tunnel: How to Get Around Underground
John Blumenthal, Rye, N.Y.

Barre Hopping: Traveling the Gymnast Circuit
Mary Ann Schrempp, Pittsburgh, Pa.

Personnes Trouvées
Matthew Cope, Outremont, Canada

Road Warriors: Who's Digging Up Our Streets?
John Sobestanovich, N.Y.C.

With Six You Get Millions: A Guide to Manhattan's Upscale Lotto Vendors
Ann Steiner, N.Y.C.

Is Riker's Island Going Co-op?
Sharon Efroymson, Brooklyn, N.Y.

Come Blow Your Horn: Where to Go for New Year's Eve
Bob Schlesinger, Kensington, Calif.

From Out of the Past: The Sloane Rangers Arrive
Jack Ryan, N.Y.C.

The Key to TriBeCa
Lucy Neshamkin, N.Y.C.

Spice of Life: The Upscale Marriage Brokers
Scott Porter, Madison, N.J.

A la Carte: A Guide to Street Vendors
Tom Louis, Dobbs Ferry, N.Y.

Quiche Kitsch
Abby Leichman, Yonkers, N.Y.

Cybill Shepherd: Moonlighting Becomes You
Mark Wolfson, Spring Valley, N.Y.

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Mark Wolfson: Bane or Boon?
Gregory Greenberg, N.Y.C.

Notes From the Underground: Subway Musicians
Jan Leighton, N.Y.C.

Playing the Stein Way
Tom Morrow, N.Y.C.

The Other Princess Di: The McGrath Saga
Emma Hannett, N.Y.C.

Wine-swapping
T.R. Deem, Ann Arbor, Mich.

Catalogue Fever: How Your Name Got on Those Lists
Leslie Jacobson, Lynn, Mass.

Chiropractic: Is It for You?
Neil M. Goldstein, Belle Harbor, N.Y.

Where Have You Gone, Mary Poppins? The New York Nanny Crisis
David B. Pittaway, Brooklyn, N.Y.

And Then There Were Four: The Coming Secession of Staten Island
Oscar Weigle, Whitestone, N.Y.

The Last Laugh: How the "Moose Murders" Producers Planned the Tax Scheme That Made Millions
Peter Filichia, N.Y.C.

The Power Lunch Moves Downtown
Richard P. Monley, Birmingham, Mich.

Churches in the City: What's Hot, What's Not
Nancy Paris, Montreal, Canada

Neatness Does Count: The Decline of Abstract Art
Barry Bellinger, Washington, D.C.

City Island: The Next Southhampton?
Tim Hanley, N.Y.C.

Psst! Wanna Take a Bath?
Vince Sabatino, Flushing, N.Y.

Needlecraft: Crewel and Unusual Punishment
Jane Meredith Ash, N.Y.C.

Queens Is for Lovers: The In Outer Borough
R.C. Jim Brown, Jackson Heights, N.Y.

Curtis Sliwa: A Candle in the Darkness?
Barbara L. Kovar, Woodside, N.Y.

Who Killed Nouvelle Cuisine?
Ed Stone, Great Neck, N.Y.

Locksmith Lotto: Who Do You Trust?
Ke Ke Hindert, Holland, Mich.

Park Avenue South: The New Park Avenue
Jay McDonnell, N.Y.C.

At These Prices: Kangaroo-Hopping the Bars of New York
Eric Hyman, Somerset, N.J.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 548, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 13. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 20 issue. Out-of-town postmarks are given three days' grace. ■

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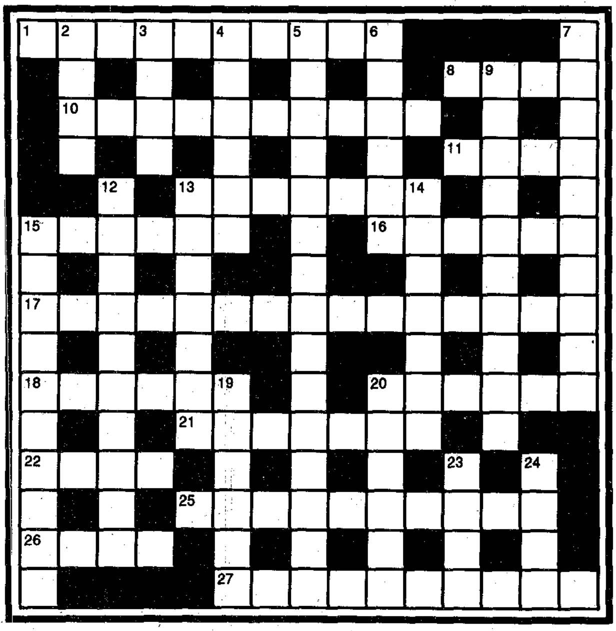
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 One of these defenders has a game with soldiers at heart. (10)
8 Agricultural measures for a town. (4)
10 Where the chief commodity is found at the back of the store. (10)
11 After a quiet start ailments provide their own cures. (4)
13 Rows about a thousand pennies formerly being made by swindles. (7)
15 Skater's hat an arctic feature. (6)
16 Butler is given a piece for the animal. (6)
17 Lived roughly on barren land with gale damage, in abandoned place. (8, 7)
18 Art is nothing different from a feature of language. (6)
20 Outlets for dressmakers? (6)
21 Makes holy greeting to Gilbert. (7)
22 Number one more than its centre. (4)
25 College which gives one poetry in drama feature. (10)
26 Painter foully deprived of a weapon. (4)
27 Nobody knows where deer tracks may be found. (4, 6)



DOWN

2 Eat up in second rank inns. (4)
3 If a pound were missing from the money, it would cause resentment. (4)
4 Idle talk turns on having a little drink. (6)
5 In the end vandals tried a hold-up. (5, 3, 7)
6 Lovers are crazy and you are one. (6)
7 Dogs Communist composers. (3, 7)
9 Has a party, like a sailor going back into the sea. (10)
12 Severe ills turn out to be not such a serious disadvantage. (6, 4)
13 Quite just as a note on foreigners. (7)
14 Excursions in which one starts socialising with friends. (7)
15 The singularly progressive record of a great country? (6, 4)
19 Boy embraces girl after sunbathing? (6)
20 There is something to be said in points being provided for weapons. (6)
23 A record in Scotland is called a log. (4)
24 Park which is for the evil side of one's nature. (4)

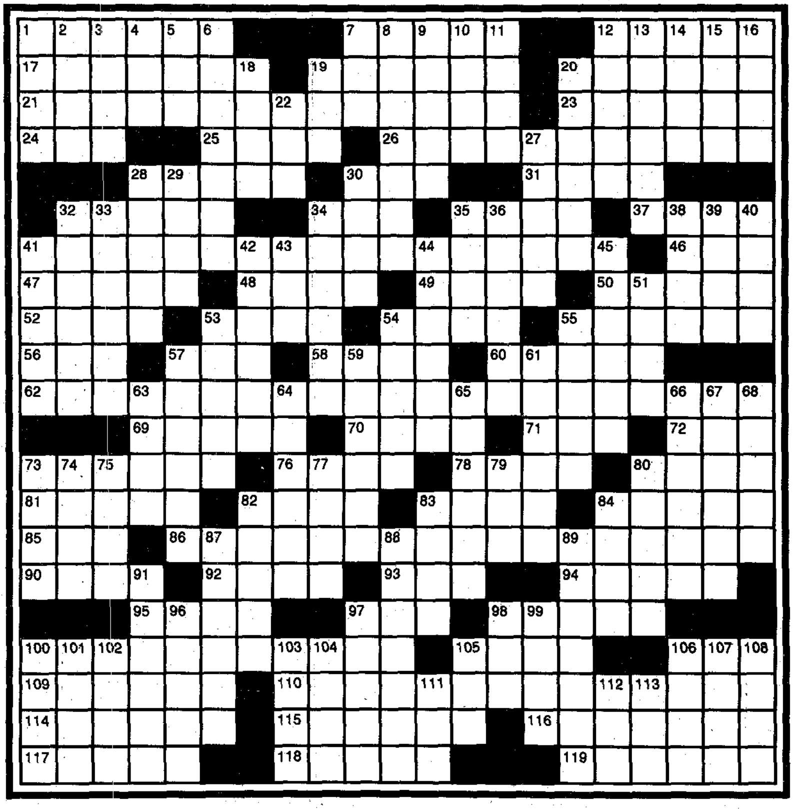
'SONG AND DANCE': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

ACROSS

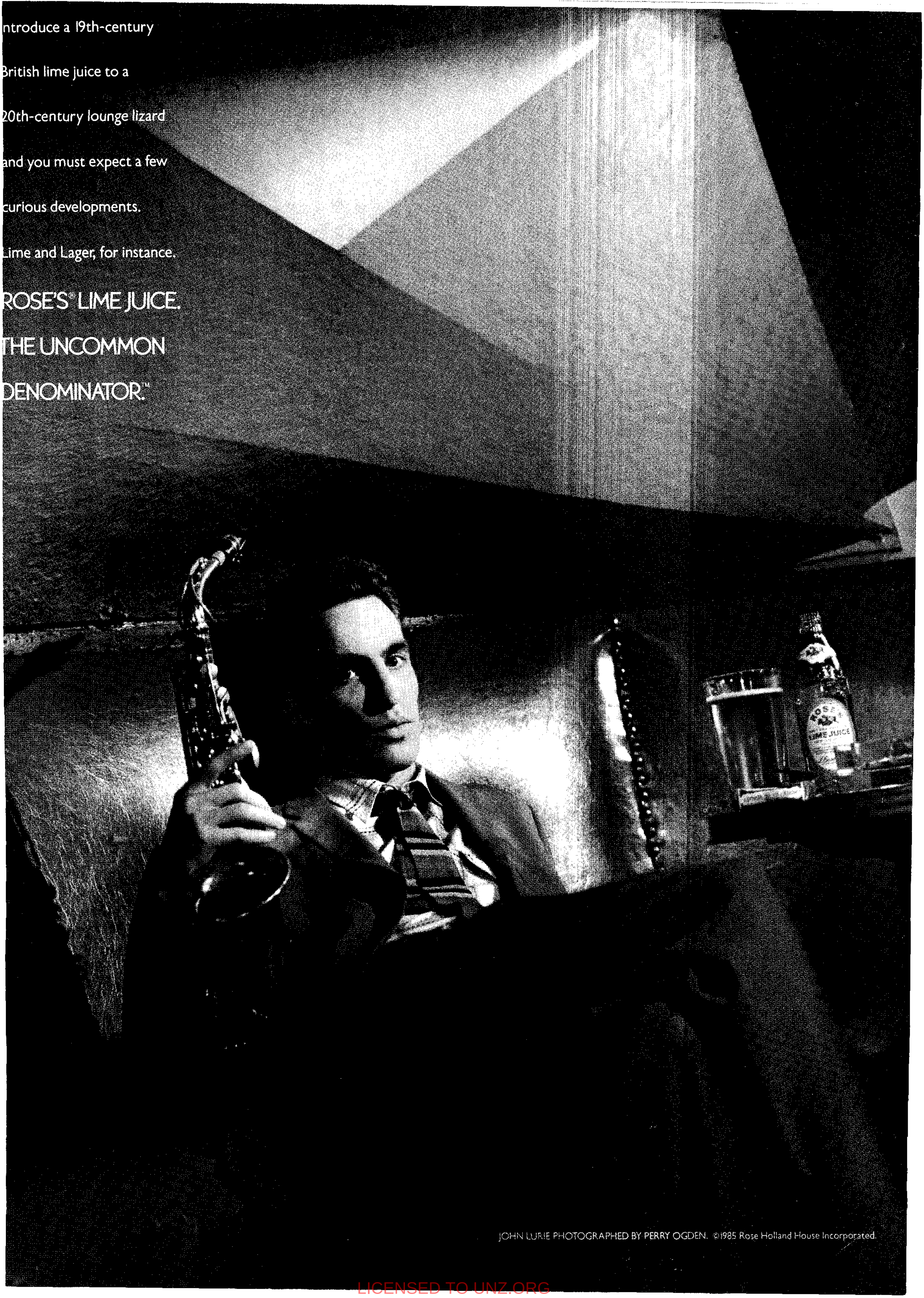
1 Hindu princes
7 "It's a Sin to —— Lie"
12 Peter, in Ponce
17 Issue forth
19 Logrolling contests
20 Elves
21 Perry Como song, 1954
23 Cider sources
24 Pronoun for a ship
25 Brewery need
26 Arthur Godfrey disc, 1947
28 Metallic sound
30 Author Yutang
31 Treasured
32 Yugoslav
34 Guck
35 Radar sweep
37 End-of-winter indication
41 Melody of 1934
46 Incoming plane abbr.
47 Mother of Ishmael
48 Merry old king
49 Successful stud
50 Bid
52 États-——
53 Blue dye
54 Words to Brutus
55 Emended a text
56 Crew
57 Joanne of films
58 Courtroom ritual
60 Indian antelope
62 Eydie Gorme hit, 1963
69 Israeli resort
70 Whig's opponent
71 Part of a min.
72 Cup edge
73 Resells hot tickets
76 Spring bloom
78 Pork cut
80 Hillside dugout
81 Between Venus and Mars
82 Go sky-high
83 —— souci
84 Of bird life
85 Astern
86 Pearl Bailey recording, 1952
90 Abound
92 Ebb
93 Dance step
94 Tropical fruit
95 Hebrew A: var.
97 Embargo
98 Michigan city
100 1976 song
105 Like —— out of hell
106 Opposite of con
109 "Come —— it!"
110 Grammy winner, 1961
114 Heirs
115 Lining fabric
116 Carmen's city
117 Rockwell and Clark
118 On guard
119 Casino employee

DOWN

1 GOP voters
2 Nanking nursemaid
3 Mock
4 Santa ——, California
5 Linden of TV
6 Mouthlike openings
7 Male turkey
8 Joyful feeling
9 Bad buy
10 Akins's sheriff role
11 Dating from
12 Browning heroine
13 Send goods abroad
14 Pickling spice
15 Offend the nose
16 Peak in Thessaly
18 Author Hunter
19 Alphabet sequence
20 Inventor's document
22 Certain lodge member
27 Allan-—— of Sherwood Forest
28 Imogene's family
29 Bert the Cowardly Lion
30 Theater area
32 Influential designer
33 Title for Victoria
34 Filling-station unit
35 Alda co-star
36 Famed tenor
38 Guess weight by lifting
39 To —— (exactly)
40 Hospital division
41 Mitten finger
42 Boob of the comics
43 Luau food
44 Rolle or Williams
45 Astrology diagram
51 Norwegian's neighbor
53 Divas' renditions
54 Character of a culture
55 Ruhr city
57 Greek oracle's home
59 Raiment
61 Act as aide
63 Become liquidy
64 Buckeye
65 Local ordinances
66 Forming into a sphere
67 Shrewish woman
68 Kind of acid
73 Catbird's spot
74 Sidewalk eatery
75 Commedia dell'——
77 Tidy the yard
79 Lennon's lady
80 ——-garde
82 Personnel
83 Smith of tennis
84 —— end (over)
87 Bird sounds
88 Less populated
89 Skipped over
91 Wormlike larva
96 Property claims
97 A Davis
98 G-man's org.
99 Colleen
100 Take the sun
101 A single time
102 Valhalla deity
103 "Born Free" lioness
104 Young beef
105 Beard of grain
106 Smoggy overcast
107 Get one's goat
108 Nonpareil
111 Asian festival
112 Pk. or Lex.
113 Actress Scala



Solutions to last week's puzzles appear on page 180



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